THE MAGAZINE OF TIME AND SPACE

DOCTOR WHO MONTHLY

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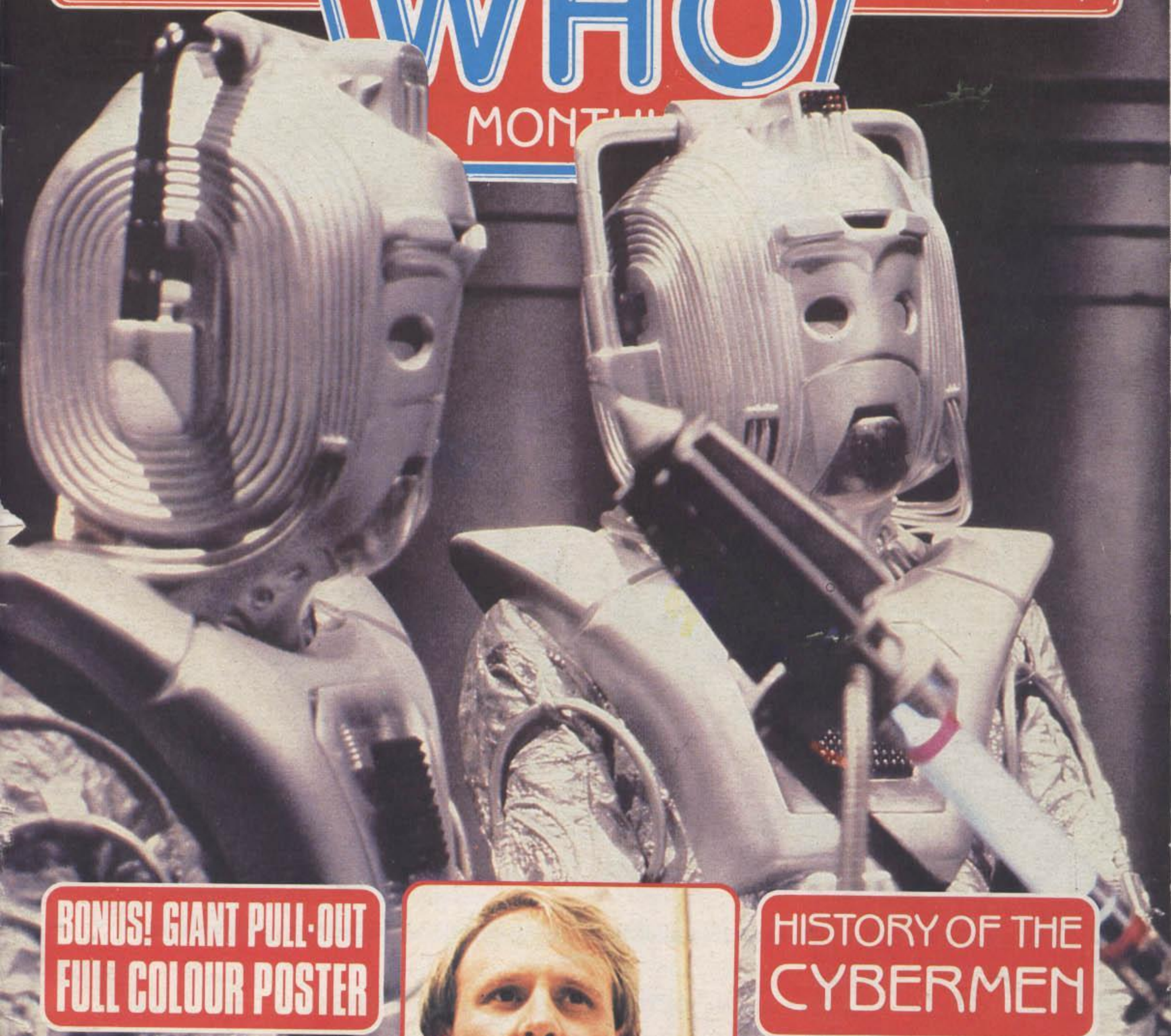

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DOCTOR WHO
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HISTORY OF THE CYBERMEN
FROM THE ARCHIVES THE CELESTIAL TOYMAKER
ALSO ALL THE REGULAR DOCTOR WHO FEATURES

DOCTOR WHO

December 1983 issue Number 83

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The reader's forum for all manner of comments, criticisms, praise and weird theories all related to the amazing world of Doctor Who.

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The concluding part of this thrilling comic strip adventure in which the Doctor engages in a deadly battle of wits with his old enemy The Meddling Monk, plus the menace of those monsters from Mars . . . The Ice Warriors.

CHICAGO CONVENTION 11

A picture-packed report on this mammoth Doctor Who *convention, one of the largest fandom events in America this year.*

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We talk exclusively to William Hartnell's widow, Heather, who discusses her late husband's acting career on stage, film and television, and also reveals his great love for his title-role and all aspects of Doctor Who.

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TARDIS LOG 28

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Where did these metallic monsters originate? We present the definitive history of one of the Doctor's most terrifying enemies, and his various confrontations with this deadly race in time and space.

MATRIX DATA BANK 41

The oracle of Doctor Who *trivia. Send all your questions here.*

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To celebrate twenty years of **Doctor Who** we present exclusive interviews with all the Producers who have ever worked on the programme.
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DOCTOR WHO LETTERS

Doctor Who Monthly, Marvel Comics Ltd, 23 Redan Place, Queensway, London W2 4SA.

LOST EPISODES IN SPACE

Good news for Sue Malden and the BBC Archives! Your quest is over! There are in fact *no* missing episodes of *Doctor Who*. They all exist, intact, and are yours for the taking.

Puzzled? You shouldn't be. The radio waves on which television programmes are broadcast do not stop once they have been transmitted and received. They continue to travel indefinitely into the depths of outer space. This means that, theoretically, alien creatures could well be watching TV broadcasts from Earth, including *Doctor Who*, at this very moment.

Sooo . . . all you have to do is arrange an expedition to a sufficiently distant planet (overtaking the radio waves on the way), not forgetting to take along a TV receiver and video recording equipment. Then tune in to BBC 1 and wait for the broadcasts to arrive.

Finally, bring those priceless recordings back to Earth, and in a couple of million years time we will all be able to see those Hartnell/Troughton "classics" again. I'm sure it will be worth the wait!

Ricky Kipp,
Burnham-on-Sea,
Somerset.

THE TARDIS THEORY

I thought I would write with an interesting theory about the TARDIS and why it is large inside and small outside. I must admit that is is not my own theory, but I saw it on Johnny Ball's programme *Think of a Number*. As he was talking about boxes he used the TARDIS in one of his explanations.

He said that if you hold a box in each hand, with one hand nearer to the eye and the other hand further away, the box nearest to you appears larger, while the box furthest away appears smaller.

So, if the Doctor's companions entered the TARDIS, the inside would be larger as it is nearer, and if they saw the TARDIS from a distance, it would appear smaller!

I hope you find this theory as interesting as I did.

Nicholas Scott,
Wimbledon,
London.

CLASSIC COMPLAINTS

I totally agree with everything Philip had to say in his letter in **Doctor Who Monthly 81**, so I have put finger to typewriter to air my thoughts as well.

When *will* the BBC give us a genuine opportunity to view some real *Doctor Who* classics? The large majority of *Doctor Who* stories have never been screened more than once, so why, in the twentieth year of the programme, are we given merely three measly 18 month-old Davison repeats when there is a whole stack of earlier stories worthy of re-screening? Nothing is wrong with Peter Davison of course, but these stories are far too recent for showing again. The BBC's attitude is like that of a greedy child with a bag of sweets; "We've got all these lovely recordings in our vaults and we shall jolly well hoard them and keep them to ourselves". Some people have never seen a Pertwee or Troughton story, for example!

When the BBC *do* occasionally re-screen old *Doctor Who* stories, they seem to look to ones with a maximum of only four episodes in length, so our chances of seeing the more deserving classics are very slim indeed. Will we *ever* again see stories like *The War Games*, (all ten episodes!), *Spearhead from Space* or *Frontier in Space*? The list is endless.

Yes, the BBC *have* treated *Doctor Who* unfairly over the years. There is no doubting that the programme has often achieved high ratings and is therefore popular enough to warrant more attention in the BBC's programming. Now that the go-ahead is likely to be given for *Doctor Who* adventures to be released on video, it would seem this is the perfect answer to the problem. But I don't think so personally, because imagine what sort of severe editing jobs stories like *The War Games* could get due to time restrictions on tapes. No, the real solution is with the Beeb themselves, to screen more old *Doctor Who* classics and give us a chance to see them uncut, and completely as they were originally broadcast.

Laurence Piper,
Hertford,
Herts.

GOODBYE PETER. . .

After just reading the news, I could not believe it! I am of course refering to Peter Davison giving up his role of the Doctor. Living in America, I was first exposed to Tom Baker, when I learned that Tom was leaving and saw a picture of Peter Davison I just could not picture him as the Doctor.

As I got to see the Davison shows he quickly became my favourite Doctor. He is very believable and I can relate to him better than the other Doctors. I am very upset to see him leave and wish him the best of luck in his further endeavours.

Andrew Cintron,
Staten Island,
New York.

. . . HELLO COLIN

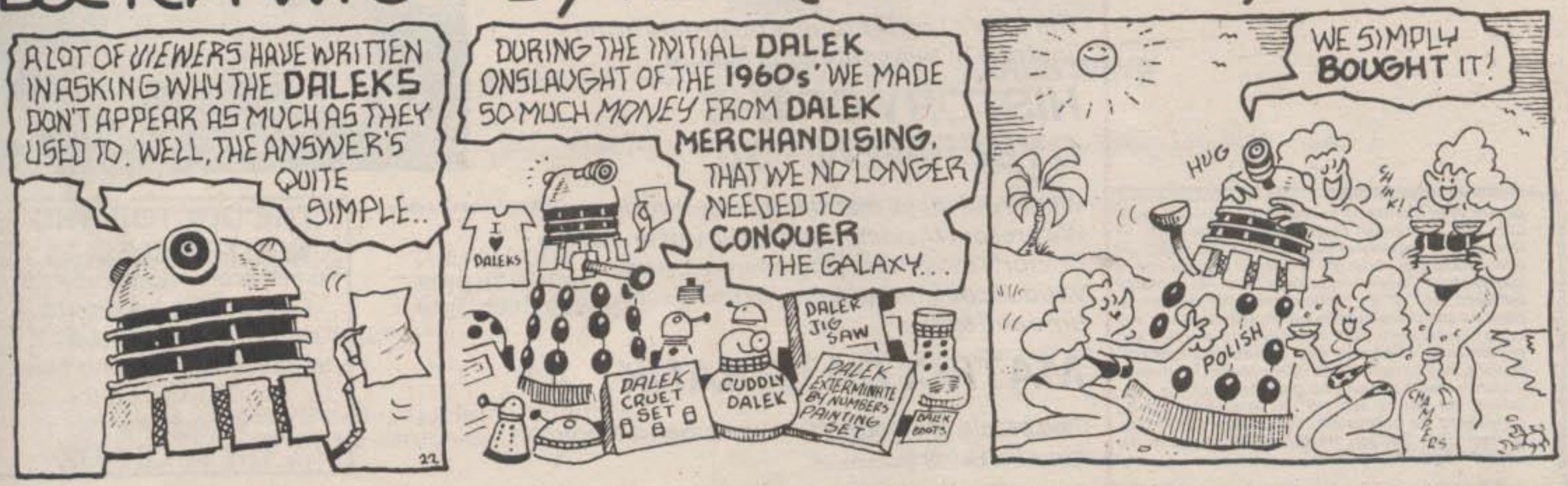
Good luck to Colin Baker in taking over Peter Davison's role in March. The choice surprised me but I am glad it wasn't a woman! Colin's role as the bumbling Commander Maxil in *Arc of Infinity* was good and I'm sure he will keep up the good standard set by Davison.

Farewell, too, to Janet Fielding. Tegan's presence in the TARDIS will be missed as soon as she leaves.

I think that John Nathan-Turner's choice to have the Doctor's regeneration a story early is a sensible one. To have a taste of Mr Baker's talents before the season ends is a good idea – instead of a 9-month wait.

Stephen Richards,
Brixton,
London.

DOCTOR WHO? by Tim Quinn & Dicky Howett


A LOT OF VIEWERS HAVE WRITTEN IN ASKING WHY THE DALEKS DON'T APPEAR AS MUCH AS THEY USED TO. WELL, THE ANSWER'S QUITE SIMPLE..
22
DURING THE INITIAL DALEK ONSLAUGHT OF THE 1960s' WE MADE SO MUCH MONEY FROM DALEK MERCHANDISING, THAT WE NO LONGER NEEDED TO CONQUER THE GALAXY...
I ♥ DALEKS
DALEK CRUET SET
CUDDLY DALEK
DALEK JIG SAW
DALEK EXTERMINATE BY NUMBERS PAINTING SET
DALEK BOOTS
WE SIMPLY BOUGHT IT!
HUG
SHNK!
POLISH
CHAMPERS

GERRY ANDERSON

& CHRISTOPHER BURR'S

TERRAHAWKS

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TREEHAWK

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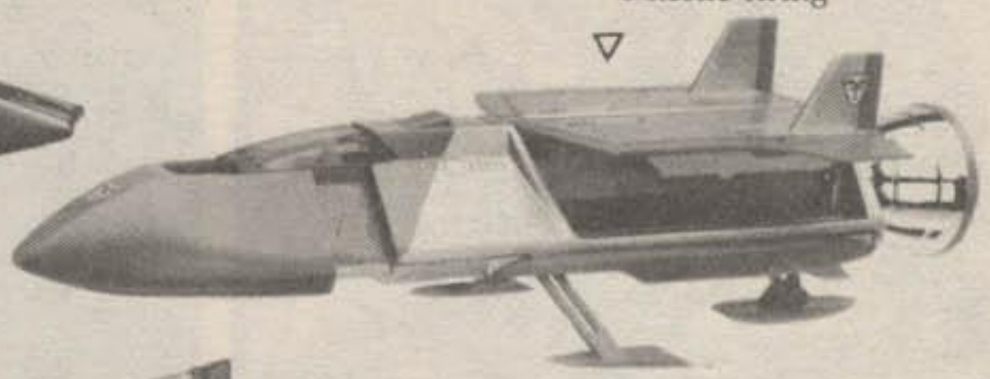
* Missile firing



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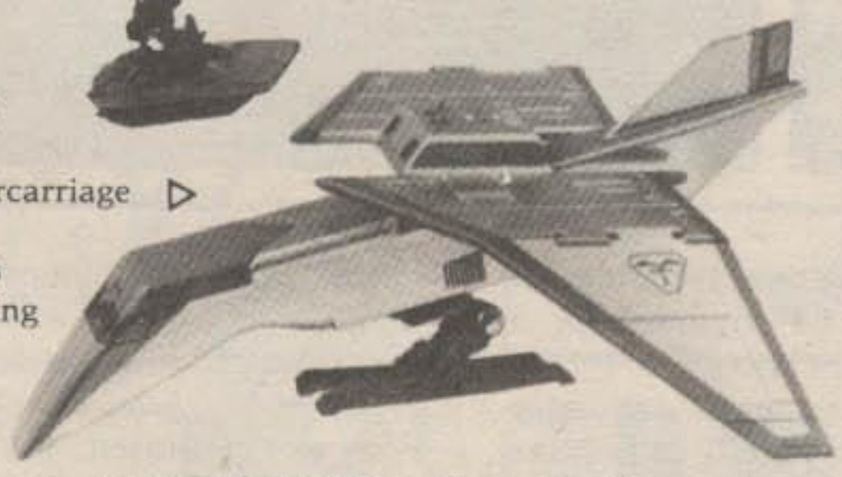

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DOCTOR WHO PROFILE PRINTS

Pictured are the next two *Profile Prints* from Andrew Skilleter; *The Sontarans* and *The Master*. *The Sontarans*, a dynamic action packed print, is based on the creatures as seen in *The Invasion of Time*. Apart from the four main characters, there are numerous background figures giving the ominous feeling of a cloned species. The print is titled *Curse of the Galaxy*. *The Master* print, apart from being fabulously illustrated, is much more complex, admirably portraying the awesome power behind the evil Time Lord. In the background, there is a hint of things past, or perhaps to come? This print is titled *A Renegade Time Lord*.

Also, as a Christmas special, a one-off *K-9* illustration is available. Andrew stresses, though, that *K-9* is not part of the Profile Print series. Even so, *K-9* on its own, or the four Profile Prints to date (*Cybermen*, *Omega*, *Sontarans* and *The Master*) would make ideal Christmas presents for those unfortunate enough not to already have them.

BACK ON FRONT

Not since 1974 have we seen a *Doctor Who Radio Times* front cover. At long last this has been rectified and *The Radio Times* for the week dated 19th November, 1983 will carry a *Five Doctors* front cover to celebrate the transmission of that special anniversary show. In order to do the programme full justice Andrew Skilleter, well known for his Target book covers and the set of Profile Prints, has been commissioned to produce the cover for this unique event.

AN INVITATION FROM W.H. ALLEN

Christine Donougher recently a announced W.H. Allen's "Mystery Project" for October 1984. She is inviting all *Doctor Who* fans to contribute artwork towards this project, some of which will be included in a planned publication.

The requirements are very straight forward. Christine would like to see illustrations or sketches of any aspect from the world of *Doctor Who*. Your illustrations can be of anything from characters to monsters or landscapes to hardware.

For all you budding artists, Christine would appreciate the following to be adhered to:

Artwork: To be on 10" x 8" white unlined paper or thin card. Use one side only and black and white submissions would be preferred.

Identification: Please put your name and address on each piece of paper plus details of picture. Feel free to comment on your illustration if you wish, especially if you feel the "action" needs explanation.

Return of work: To ensure the safe return of your artwork it must be accompanied by a stamped addressed envelope. All unreturned illustrations will *not* be kept.

For work chosen for publication, the artist will receive a credit plus, of course, a free copy of the book.

Artwork should be sent to; "Mystery Project", c/o Christine Donougher, W.H. Allen, 41 Hill Street, London W1 and must arrive not later than postmark 31st January, 1984.

Doctor Who Monthly will naturally keep you posted on all future developments on this project.

PROGRAMME UPDATE

The Awakening: by Eric Pringle. With Polly James as Jane Hampton and Denis Lill as Sir George Hutchinson.

Frontios: by Chris. H. Bidmead. With Peter Gilmore as Brazen and Leslie Dunlop as Norna.

Resurrection of the Daleks: by Eric Saward. With Rula Lenska as Styles and Rodney Bewes as Stien (John Scott Martin and Cy Town will also return in not too unfamiliar roles).

Planet of Fire: by Peter Grimwade. With Peter Wyngard as Timarov and Barbara Shelley as Sorasta.

Caves of Anorozany: by Robert Holmes. Directed by Graeme Harper.

4-Dimensional VISTAS PART 1

"SUPERHEATED SILICA, ALLOWED TO COOL OVER A PERIOD OF MILLIONS OF YEARS, WILL FORM A **CRYSTAL**..."

"...THE LONGER THE COOLING PERIOD, THE **LARGER** AND MORE **PERFECT** THE CRYSTAL WILL BE."

FWOOOOH!

"SUPPOSING YOU WANT SUCH A CRYSTAL, BUT YOU CANNOT WAIT FOR MILLIONS OF YEARS..."

"WOULDN'T A **TIME-MACHINE** BE THE PERFECT SOLUTION?"

"...AND THE CRYSTAL WILL BE WAITING."

FFFSSSSS!

"YOU SEED THE CRYSTAL. MELT SILICA IN A HUGE CRUCIBLE AND **BURY** IT IN THE EARTH. THEN YOU **LEAP AHEAD** MILLIONS OF YEARS, RETRIEVE THE CRUCIBLE..."

WORDS: STEVE PARKHOUSE **PICTURES:** MICK AUSTIN **SOUND:** JERRY PARIS **DIRECTION:** ALAN McKENZIE

WHAT **USE** WOULD THE CRYSTAL BE? WHY SUCH A MASSIVE SET-UP? WHAT **IMPORTANCE** COULD IT BE TO A RACE LIKE THE ICE-WARRIORS?

HOW'S YOUR LEG?

MY LEG? IT FEELS LIKE IT'S BEEN **PULVERISED** BY A JACK HAMMER...

YOUR LEG WAS HIT BY THE BEAM FROM A SONIC CANNON... A RELATIVELY SMALL, HAND HELD WEAPON...

THE AIRCRAFT YOU'VE BEEN LOSING WERE BROUGHT DOWN BY A MUCH **LARGER** SONIC CANNON. SOUND WAVES, AMPLIFIED TO A **MEGASONIC** PITCH...

THEN **RESONATED** THROUGH A CRYSTAL... SOMEWHAT LIKE THE LIGHT WAVES IN A LASER.

THE ICE-WARRIORS HAVE BUILT A **MASSIVE** SONIC CANNON, WHICH THEY INTEND TO EQUIP WITH A **GIGANTIC** CRYSTAL.

AND YOU SAY YOU WERE ASSIGNED TO EARTH BY YOUR SUPERIORS TO **INVESTIGATE** THIS POSSIBILITY?

NOT QUITE. I **VOLUNTEERED**...

WITH SUCH A WEAPON THEY COULD DESTROY A CITY... A NATION... AN **ENTIRE CONTINENT!**

"I'VE ALWAYS HAD A SOFT SPOT FOR EARTH."

"SO I HID MYSELF AWAY ON THE OUTSKIRTS OF AN ENGLISH VILLAGE AND BEGAN MY INVESTIGATIONS..."

MY MAIN TASK WAS INTERRUPTED MANY TIMES AND I MADE SOME **DISASTROUS MISTAKES.** BUT SLOWLY I PIECED IT ALL TOGETHER...

WHAT YOU DIDN'T KNOW WAS THAT, DURING THE LATTER STAGES OF THE ICE-WARRIORS' OPERATION, **WE** WERE INVESTIGATING IT AT THE SAME TIME.

VARIOUS RESEARCH STATIONS AROUND THE GLOBE, EQUIPPED WITH ATOMIC CLOCKS, WERE REPORTING ANOMALIES IN TIME.

AIRCRAFT FLYING OVER THE ARCTIC WERE **DISSAPPEARING...**

"TO REAPPEAR DAYS LATER, WITH NO KNOWLEDGE OF THEIR PREDICAMENT!"

"THEN FINALLY... THEY WERE BEING **DESTROYED** BY SOME UNKNOWN FORCE."

"WE BEGAN DROPPING SOUND BEACONS ALL OVER THE ARCTIC... UNTIL WE DELINEATED A **ZONE...**"

WE'RE NOT AN ORDINARY MILITARY UNIT. BETWEEN US WE CAN EMPLOY VARIOUS... UH... **UNUSUAL** TALENTS.

TELEKINETIC FORCE, FOR INSTANCE. THE SAME FORCE THAT SAVED YOU FROM THE ICE-WARRIORS' PIT...

WITH THE AID OF TECHNOLOGY... PLUS AN ABILITY TO PERCEIVE DIFFERENT AREAS OF TIME AND SPACE, WE BEGAN TO DEFINE THE ZONE AS A **TIME-WARP!**

YES. THE HANDIWORK OF MY OLD FRIEND... THE **TIME MEDDLER!**

AND NOW, GENTLEMEN... ARE YOU READY TO TAKE YOUR FIRST TRIP THROUGH TIME?

YES, WE'RE READY. PERHAPS WHILE WE'RE TRAVELLING YOU CAN TELL US HOW YOUR TIME-CRAFT **IMPRINTED** ITSELF IN A QUARRY WALL!*

AH, YES... I **THOUGHT** WE MIGHT GET AROUND TO THAT!

VWORP!

VWORP!

*SEE DOCTOR WHO MONTHLY NUMBER 70 FOR THE FULL STORY - **EDITOR.**

ONE VERY LONG STORY LATER, THE TARDIS FLASHED THROUGH A TIME-FIELD...

PINPOINTING THE TIME MEDDLER'S POSITION WON'T BE AS DIFFICULT AS YOU MAY THINK...

BECAUSE HE LACKS REAL IMAGINATION, HE'LL BE USING THE **OBVIOUS** ROUTES...

WHAT WE TIME-LORDS CALL **THE CORRIDORS OF TIME** QUITE OFTEN CONVERGE AT A POINT OF STASIS. A POINT THAT WE'RE ENTERING NOW.

THAT'S THE TARDIS COMPUTER MAKING A **VISUAL IMAGE** OF THE DATA IT'S RECEIVING. THE TEMPORAL LANDSCAPE IS ACTUALLY QUITE **IMPERCEPTIBLE** IN VISUAL TERMS...

GOOD GRIEF! IT LOOKS ALMOST **REAL!** LIKE SOME KIND OF **LANDSCAPE!**

AUTEK! THE SCANNERS INDICATE ANOTHER **TARDIS** AHEAD OF US... IN A POSITION OF **STASIS!**

IF WE POSITION OURSELVES HERE AND DO A BROAD SCAN... WE CAN SPOT THE MEDDLER WHEN HE ARRIVES.

TAKE EVASIVE ACTION!

BUT I'VE HOMED IN ON YOUR MOTHER SHIP! THE COURSE IS **AUTOMATIC!**

THEN CHANGE IT, FOOL!

OH, DEAR... OH, WOE... OH, **RATS!**

CONT'D ON PAGE 37

CHICAGO CONVENTION

Doctor Who Monthly presents a special report on this year's Chicago Doctor Who Convention as a kind of foretaste to the grand 20th Anniversary Convention held in November 1983. Feature by Cris Noll and Debbie Glienke.

Although it might have been mistaken for an intergalactic meeting of Time Lords, the location was not Gallifrey but Chicago. During July and August the city played host to three major *Doctor Who* conventions featuring three Doctors, four companions and one producer.

The first one featured a solo appearance by Tom Baker, followed a week later by Jon Pertwee and Elisabeth Sladen. Both conventions attracted large enthusiastic crowds. Fans barely had a chance to recover from the excitement when the third ►

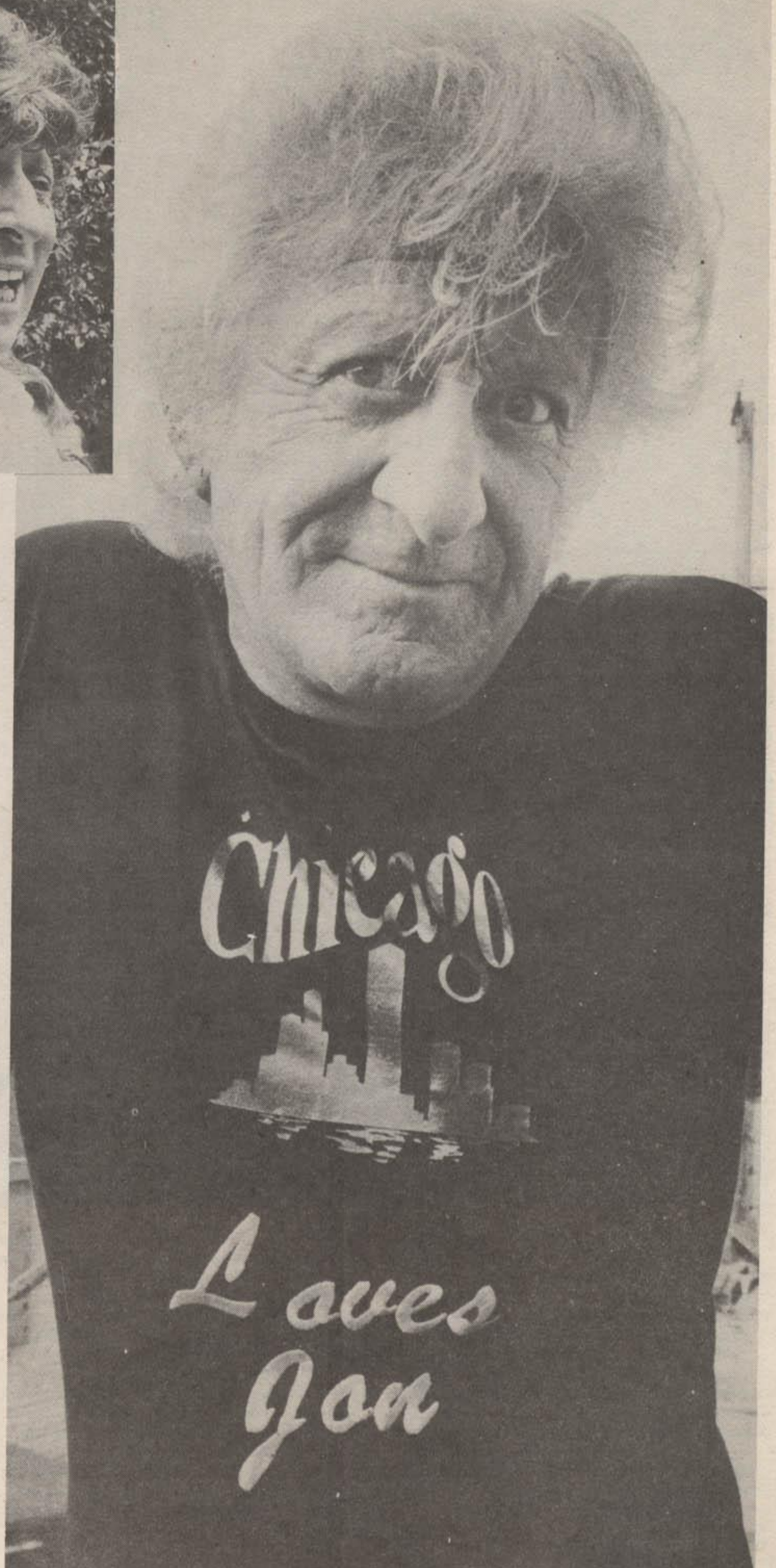


Photo by Jorie Gracen/Photo One

Left: *Current Producer John Nathan-Turner wears a badge making it clear he is not prepared to reveal any forthcoming plot surprises in store for us in the next season of* **Doctor Who.** Above: *The Brigadier, out of uniform, alias Nicholas Courtney.* Top right: *Peter Davison and his wife, Sandra Dickinson, meet Tom Baker fan Polly Gard.* Far Top Right: *Tom Baker strikes a pose.* Far Bottom Right: *Baker talks with fans.* Right: *Nathan-Turner with Nicholas Courtney and Peter Davison playfully brandishing their slices of cake at the "Dinner With The Stars".* Below: *Ian Marter, who plays Harry Sullivan, sits in on a* **Doctor Who** *panel.*

convention came to town three weeks later. Presented by Chicago Comicon, the *"Doctor Who* 20th Anniversary Celebration" was held near O'Hare Airport at the Ramada Inn, compared by many to the TARDIS for being just as large but far more confusing.

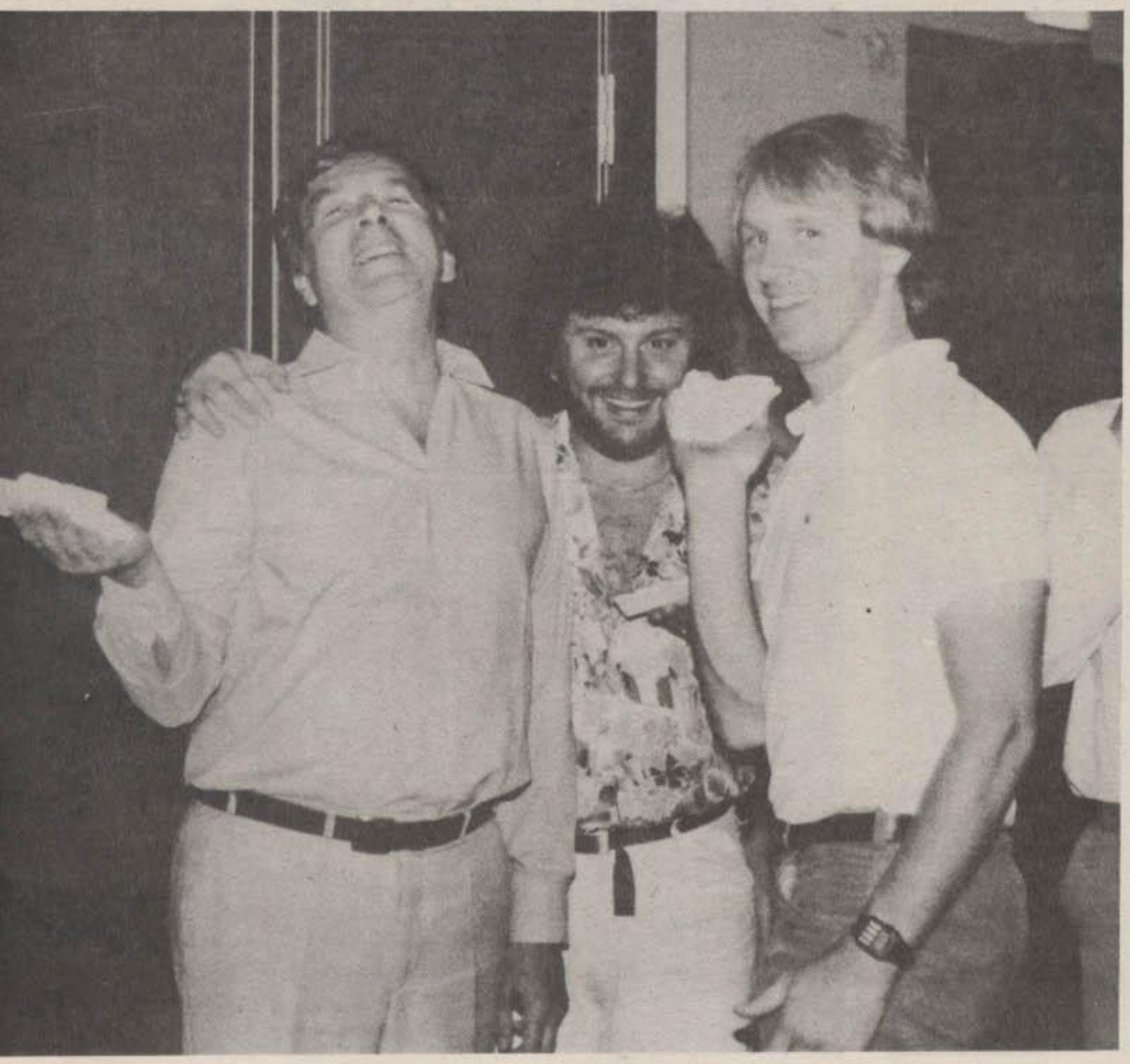
The three day convention boasted the biggest lineup of *Doctor Who* stars. Peter Davison, Janet Fielding, Ian Marter, Nicholas Courtney and John Nathan-Turner were on hand signing autographs, answering questions and mingling with the fans. The convention also featured slide shows, video presentations, an art contest, a trivia contest, and a dealer room.

John Nathan-Turner supplied video tapes of Peter Davison's second season, a rare treat for American fans who will not see them on television for at least another year. As an extra surprise, John also brought a tape of the pantomime "Cinderella," starring Peter, Sandra Dickinson and Anthony Ainley, providing many fans with their first glimpse of British panto. Although it was initially met with some confusion, with John's encouragement the fans soon got into the spirit by yelling out responses to the screen.

John opened the convention on Friday with the first of many panels held during the weekend. To everyone's great disappointment, the rumour that Peter is leaving the show was confirmed, and John noted the mass exodus of companions from the show: "Janet's going, Mark's going. . . they're all going." John was also asked what the new Doctor will be like. "We haven't got too far down the line on the character," he said. "We do want to make the next one a little more eccentric than Peter's been – make him a little more crochety and perhaps a kind of acid wit, which we think would make a nice change."

Nicholas Courtney and Ian Marter also confronted the fans at solo panels. During the afternoon, a slide show presentation

Photo by Jorie Graceń/Photo One



provided a history of *Doctor Who*, including some film clips from the Hartnell and Troughton years, another rare sight for American fans.

Peter Davison and Janet Fielding finally arrived at the close of the evening. Although they had literally just stepped off the plane, they eagerly answered questions from enthusiastic fans who had waited all day to see them.

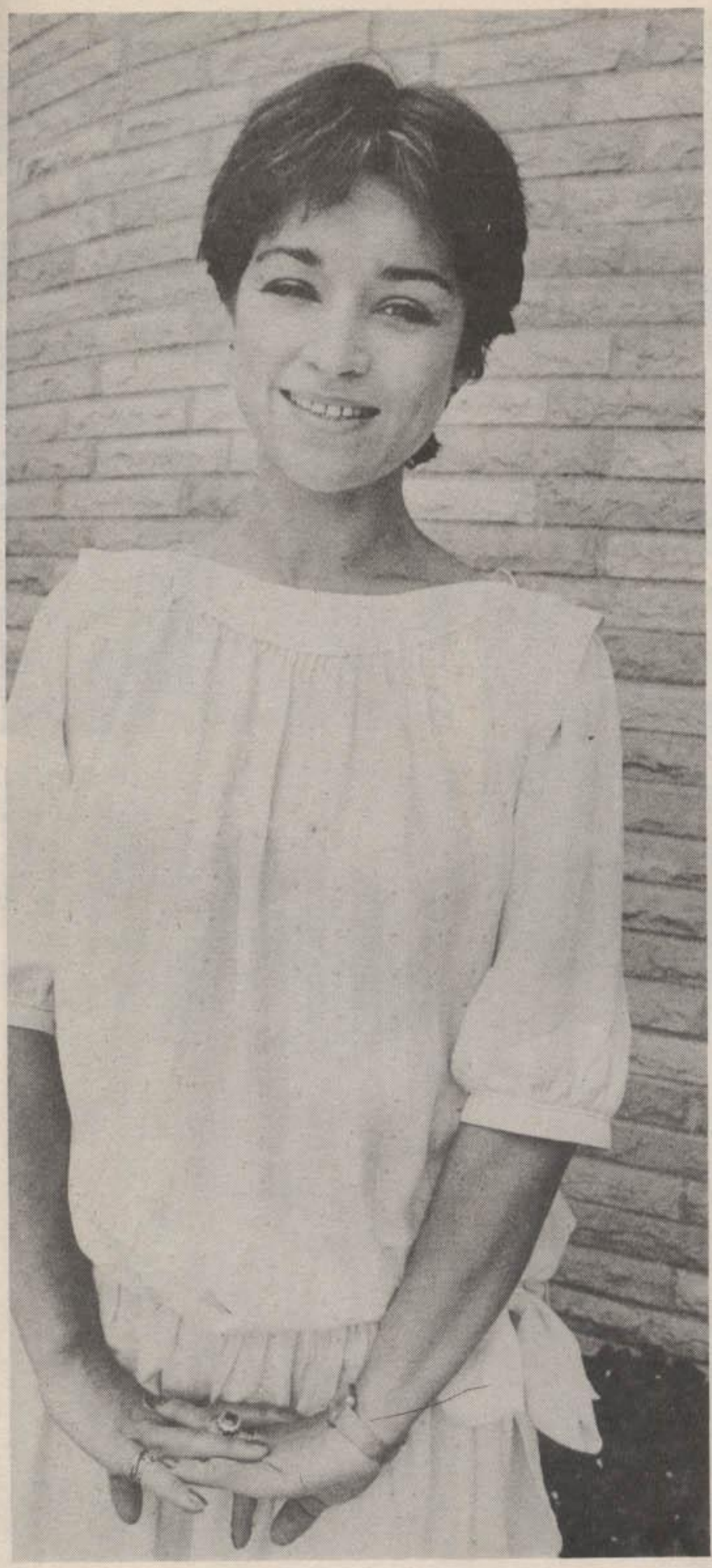
Janet, making her first appearance at an American convention, was immediately asked to perform her Mara laugh. "I can't believe this!" she said. "Can I have a quick look at the video? I'll do it tomorrow – I'll have a quick look at the video and try to remember what I did." "It's not true, actually. Anthony Ainley dubbed her," Peter added slyly.

Day Two began with Peter's solo panel where he answered questions ranging from his interest in music to recalling humorous animal stories from *All Creatures Great and Small.*

In the meantime, secret judges scanned the crowds, hunting for the fans in the best costumes, to be honored in front of the guests later. A trivia contest was available to all who wished to test their knowledge of the programme. Throngs of people continually occupied the video room, many of them seemingly glued to their front-row seats.

Such was the case for the afternoon panel featuring Peter, John and Janet, where empty seats were very scarce. The panel got off to an unusual start when three fans, dressed as the Master, Adric and Nyssa, strode down the aisle toward the podium. "This is what happened to the producer," cried "The Master", handing John a small doll clad in a Hawaiian shirt. After receiving a favourable response from both the guests and audience, John kept the doll on the table for the duration of the panel. More gifts were given as fans, apparently determined to keep Peter from starvation, supplied him with chocolate

►



milkshakes, jelly babies and celery.

Fans would not let Janet forget her promise to do the Mara laugh. "I haven't seen the video!" she protested. Peter offered no assistance: "Feeble excuse, I think", he remarked. Janet, quick to retaliate, replied "I'll do it when Peter does his belly dance from the pantomime!" He considered this for a moment and decided, "Almost worth it, but not quite".

John was asked if the BBC is aware of the vast market for *Doctor Who* merchandise in the States. "BBC Enterprises now invests, upfront, money that is made from profit of legal merchandise throughout the world back into the programme," he replied. "If you want to support the show, then buy the legal rather than the illegal stuff because ultimately it makes the show better."

For many fans, the day concluded with a special banquet attended by all the guests. Tickets sold in advance gave a limited number of fans the unique opportunity to socialize with the guests over dinner. Rather than being seated together, the guests were scattered about the room at different tables. Dinner music was provided by an ensemble performing the *Doctor Who* and *All Creatures* themes.

After dinner, the guests were asked to make speeches, much to their surprise. As the last speaker, John Nathan-Turner, stood at the podium, a large cake was brought before him to celebrate not only the 20th anniversary of the show, but also his birthday. As the cake was cut, Peter, John and Nick playfully brandished their pieces at each other.

At a more subdued breakfast the following morning, fans who could not attend the dinner were given another chance to get acquainted with the stars. Although the meal contained no music or speeches, there was plenty of pleasant conversation and coffee.

The convention closed with the panel to end all panels. John, Janet, Nick, Ian and

Photo by Jorie Graces/Photo One

Far Left: *Janet Fielding sports a summer dress.* Left: *Together again: Jon Pertwee and Elizabeth Sladen.* Above: *A portrait of Tom Baker.* Right: *All smiles from Elizabeth Sladen.* Below: *The* **Doctor Who** *panel concentrates on questions from the audience.*

Peter took the stand together for their final confrontation with the crowd. Predictably, Janet and Peter resumed their Mara laugh/belly dance standoff. It was finally laid to rest when Janet gave a half-hearted laugh and Peter compromised by reciting a line as Dish of the Day.

Eager for more live performances, the audience begged Nick to do the Brigadier. He obliged, with a brisk "Yates, stop grinning like a chesire cat!" Ian commented, "That was much better than you did it on the actual programme!"

When asked what other character he would like to play on *Doctor Who* besides Harry Sullivan, Ian suggested perhaps someone like Broton in *Terror of the Zygons*. "Something villainous, I think, and not too hot to wear – easy to get in and out of several times a day."

Most of the technical questions were directed to John. "It costs £50,000 per episode to make *Doctor Who*," he revealed, "which, compared with many Stateside budgets, is very, very small indeed."

Time ran out even though the questions didn't. The secret costume judge was revealed and the winners joined the guests on stage to model their outfits. Where else could one see Adric, Leela, Davros, Romana, two Masters, two Baker Doctors and three Davison Doctors all in the same place at the same time?

All that remained was the drawing for the door prize, an actual segment of the Key to Time, and Peter drew the lucky winner's name. As a final gesture, the honoured guests were presented with still another cake, to assure they wouldn't leave hungry.

Although it looked as if Chicago would finally recover from the summer's surge of *Doctor Who* visitors, an even bigger convention is planned for November, featuring yet more stars. Maybe Chicago really *is* Gallifrey! ●

To mark the anniversary of the birth of Doctor Who, *this month we take a ride into the beautiful Kent countryside to have a chat with ex-actress and Mrs Doctor Who;* Heather Hartnell. Interview by Richard Landen.

Heather Hartnell

Settling down in front of the huge, magnificent fireplace in the three hundred and fifty year old Hartnell cottage residence Heather recalled her meeting with Bill all those years ago.

"I was working in London and Bill started with Sir Frank Benson's Shakespearian company. Sir Frank was one of the great actor/managers of the Edwardian days and he lasted right through the Twenties. Bill actually started the very same day as Robert Donat, as an apprentice, earning about twenty-five bob a week and sharing digs together for the next two or three years. During this time they learnt all about stage management, direction, sound and lighting and, of course, played small parts. It was during that time that Bill discovered that he could make people laugh and when he left Sir Frank's company he toured in a whole series of comedies. It was that glorious "dead-pan" comedy which I still think is the funniest of all.

"In 1939 Bill was under-studying Ray Flynn in London. He had played Ray Flynn parts on tour and in Rep'. It was during the Thirties when he broke into the film industry, when they were making what they call the 'quickies' for the quota. All Bill's parts were comedy and it wasn't until he came out of the Army in 1943 that he ever got to play a straight part.

"Bill was touring in an early Noel Coward play and I had just finished a tour, also in a Noel Coward play. Anyway, we met and Bill had managed to get himself an agent in the West End which I hadn't. Gordon McCloud an actor/manager was at that time taking a tour out to Canada and somehow Bill had got to know him. Well, we had just got married and Bill went to see him and said; 'We can come to Canada if we both come together on a joint salary.' Gordon agreed to this, one of the reasons being, of course, that it saved money. So off we went to Canada starting from east to west in a period piece in which we both had small parts. The play we did coming back from Victoria was *Bill of Divorcement* which was a very lovely romantic drama in which we played the juvenile couple together.

"When we returned to England we managed to get in one comedy tour before I became pregnant and had to retire up to my parent's place in Oxford. Bill continued working until our daughter was born when soon after we moved down to Kensington. Bill then went on one more tour before he decided that he would like to break into films. It was about then that this 'quota' system started where it meant that each cinema had to show an English film at each performance. So they started making these films, with only one camera perhaps. A series would be done in an empty garage or warehouse, even factories. They started making films everywhere!

"Bill had been doing quite a bit of work down at Warner Brothers Studios at Teddington. The American boss there was working to get Bill a contract with Warners in Hollywood. We were on top of the world. This was it. I was to go to New York and Bill was to go to Hollywood and then, the war came. I don't know if the Company went to New York but I shouldn't think so and of course Bill got 'called up'. He went into the Army while my daughter and I took refuge up in Harrogate where I was fortunate enough to get into Rep, again as leading Lady. Bill didn't see overseas service but served on the East Coast where he still managed to get bombed to blazes and ended up in hospital for quite some time.

"The first thing we did after the war was to move back to London. Bill went to see the American

Director of Warners to say that he was back and how about some work. At that time everything had been cast but Bill did manage to get a bit part as a taxi driver.

"From there he went into the play of *Brighton Rock* in which Richard Attenborough, aged seventeen, was the star. And it was a smash hit. That was the first tough guy he played, a Petty Officer, and Carol Reed saw him in that and cast him as the Sergeant in *The Way Ahead* which to my mind is one of the finest, almost documentary films ever made in this country. It was terrific. From then on, of course, Bill became renowned as the tough-guy Sergeant getting parts as Sergeants, detectives, crooks, prison officers and so on. The first television part Bill played wasn't a tough guy. It was before ITV had actually started and were stock-piling films and programmes and they asked him if he would play the part of a man who trains a blind person to use their dog. It was fascinating. He had to go to this great big training place just outside Bristol where blind people go for several weeks to get to know their dog and taught how to use and behave with their dog out in the streets. Bill had to play the part of one of these trainers whom he became to admire very much and ever since then, needless to say, Guide Dogs for the blind became his pet charity.

"After that came the play; *Seagulls over Sorento*. He signed up for the 'run' never dreaming that it would last for four years in London as a smash hit. It was because of *Seagulls* that my daughter first met her future husband, an agent, who was to play an important role in the casting within the world of *Doctor Who*. Because *Seagulls* was six nights a week and two matinees meant that Bill had to temporarily give up film work for its duration. Anyway, from there he went into the *Army Game* as the tough Sergeant and more and more film work continued to come in, all with the 'heavy' roles.

"At the beginning of the 1960s Bill was in his fifties and he decided that it was time that he gave up playing these tough parts and it was then that he said to his son-in-law, Terry, who was now his agent to try and get him into character parts; 'No matter how small they are and let me become a character actor.' An opportunity came along to play the part of this rather ragged, pathetic old man in *This Sporting Life*. It was the first time that he had been cast in a part like that and he made a tremendous success of it and of course, it was because of that role the he eventually got offered *Doctor Who*. I will always remember that first telephone call.

"Terry phoned me up from London saying that he was coming down to the cottage bcause he had this most incredible script that he wanted Bill to read and tell him about. 'I don't know what he is going to say but it is for a children's serial.' I was a little taken aback and asked if it was a tough guy part. Of course, he said, 'No. It's an old man with long white hair, an old professor who is a bit round the bend!' Well, I said, 'Bill will love it,' but Terry still remained a little apprehensive. Anyway he turned up that evening with the script. Bill took it and sat in absolute silence reading it through from beginning to end and eventually said; 'My goodness, I want this part!' He saw immediately that there was something so different about the whole idea and once he had got the part he loved it from the very beginning. The only thing that I was sorry about when he started *Doctor Who* was that from the very beginning they made him a rather grumpy old man. He was furious that the school master and mistress had discovered the TARDIS and got into it, he was absolutely livid and the fact that he took them off on that first trip was really nothing but spite! Bill would have liked to have put more comedy into it and to some extent tried with his coughs and splutterings. But even so, he loved it from the very beginning and had absolute faith in that show and was completely hooked on it from reading that very first script. They were a very happy company when they started off and they all had faith in it. I think that is what made it such a success, they all thought it was wonderful and it come through in their acting.

"I was so pleased that more or less the last thing that he was able to do should be something that has lasted and lasted throughout the years. He put a lot of himself into it because Bill has always been the sort of person that didn't suffer fools gladly and that came out very strongly in the character of the ►

Doctor. Bill, of course, always adored children. I think he should have had a family of about six instead of one daughter. He had a way with children, spoke to them on their own level, never down to them, and they respected him for it. When he used to come home off the train or go down to the shops, even in a tiny village like this, there were always twenty or thirty children to welcome him and follow him home. It was almost like the Pied Piper. They got to know his habits and he never tired of them. They even used to follow us down to the pub and wait outside. It was wonderful.

"One of Bill's favourite *Doctor Who* stories was *Marco Polo*. In fact it was one of his ideas. At one time they were walking around asking everybody for ideas and that was one of them. Mind you, he enjoyed doing so many of them. His one regret was that the programme was in black and white, because of the costumes, they were so colourful. Like all actors he loved dressing up and it seemed such a shame that the viewers couldn't see all those wonderful sets and costumes in all their glory.

"The first Dalek story I remember there was a bit of trouble over. It was in the script that when the Dalek was incapacitated or exterminated they were to have some oozy blood coming out of the base of the machine and a lot of them, Bill included, said 'No. That is too nasty for children; so they cut it out. After that Bill really used to enjoy the Daleks because they were something for him to hate. In a way they were the real black monsters of the time because, then, we hadn't had bad Time Lords brought in. So the worst enemy that he ever came across were the Daleks and he really enjoyed fighting them and he knew the kids loved the Dalek series. One of the two films was made while he was still playing the part on TV and although he would have dearly loved to have had the role of the Doctor in it he just didn't have the time. The programme was on for forty-eight weeks of the year and when his four weeks holiday came, I can tell you, he jolly well needed it. By the time the second film came along his ill health prevented him from working anywhere.

"From my point of view I was delighted with *Doctor Who* because it got him away from his Sergeants and that sort of thing. Remember, when you are playing the same part day in and day out it begins to rub off. When he was playing *Doctor Who* of course he was delightful to live with because he was so happy.

"Apart from the actual programme he was inundated with requests to open fêtes, hospitals, shops and even give school prizes away. He had always been very good about that and he never asked for a fee even though some of them make an awful lot of money. Frequently he, or even I, would get a present but he would do anything for Guide Dogs for the Blind or old people. I'll always remember he opened a big annual fête at Pembury Hospital in about '64, '65 and a great friend of his had a lovely pre-fourteen-eighteen war car, a real veteran. Anyway, this friend drove the car into Tunbridge Wells where he met Bill who had changed into his Doctor's costume complete with wig, stick and cape that the BBC had lent him. Bob pulled up in this open tourer and Bill got in the front and I in the back and off we set for the hospital. By the time we had gone three odd miles to the fête there was a stream of kids and cars and bicycles behind us. It was fantastic. We went into the grounds of the hospital and everybody went absolutely mad. They made more money that day than they had ever done before or since on their open days. Bill was in his element talking to this sea of kids with our two small grandchildren right in the front gazing up at him. It was gorgeous.

"When the time came for Bill to leave the show, purely because of his ill health, it broke his heart. Having told the press that it was going to run for five years he was determined to play it for five years. But he could not remember his lines plus his legs were beginning to give way at times. Between the end of 1966 and when he made *The Three Doctors* in 1972 he got progressively weaker mentally and physically. That is the awful thing about arteriosclerosis, as the arteries close up the flow of blood is not only weakened to the limbs but to the brain as well. When Bill did *The Three Doctors* he couldn't remember a single line but he was still able to read it. The BBC were ever so good over that.

"With Patrick Troughton taking over the show we were delighted because Bill had suggested him for the part and he was number one choice of the names that came up. We had known Pat for years, he is a darling person. But after a time Bill stopped watching because it upset him emotionally. Even so, he was very pleased with Pat's interpretation. He hardly saw any of Jon Pertwee's stories but was tickled pink to think that the show had gone on and when he did *The Three Doctors* he glowed again as if it had taken ten years off his illness.

"Again, as I have said before, over the years the BBC have been wonderful. When they invited me down to the Longleat Convention this year they provided a car to drive us down and back again. I could, unfortunately, only do the one day as I was

poorly at the time. I was supposed to do some of the auctioneering but after the panel discussions and autograph signing it was just too much. But it really was great fun and I especially enjoyed meeting some of the overseas fans, one of whom gave me a terrific drawing of my husband. I think Longleat was a great success and Bill would have been tickled pink to see it. He would have loved it.

"It may interest your readers to know that the new little girl, Nicola (Bryant), is one of Terry's artists and he got her this job exactly as he did Bill twenty years ago! He saw Nicola at drama school giving a performance in her final year and thought this child has talent and she is lovely to look at. So he put her on his books and when the part of Perpugilliam Brown came up he put Nicola's name forward and she got the job.

"I'm staggered that the show has gone on for as long as it has. Neither Bill nor I envisaged twenty years of *Doctor Who*. My most precious possession is a tiny little solid gold TARDIS that Bill had made. He designed it himself and went to a top London jeweller and had it made on a gold chain complete with a tiny, green emerald for the light. It's my most precious possession because I know it is the only one in the world. *Doctor Who* has meant a lot in my life, let alone Bill's, and we are all very grateful to it."

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DOCTOR WHO

The Unfolding Text

John Tulloch and Manuel Alvarado

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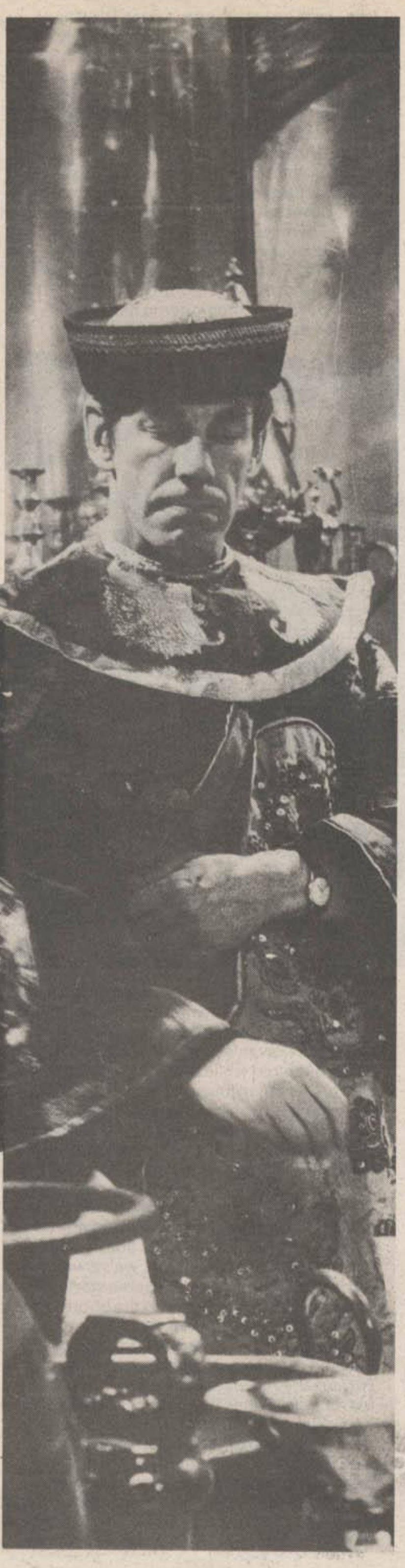


EPISODE 1

Inside the TARDIS there is a deathly hush. The Doctor has vanished! The silence is broken as the Doctor's voice informs Steven and Dodo that he is still present. Discovering that he is intangible as well, the Doctor orders Steven to operate the controls. The scanner shows nothing but static, so having no choice they venture outside.

The Ship is situated in a sparsely and ominously lit room. Standing on the threshold of the TARDIS, Dodo refuses to go out, until she sees the Doctor standing a few feet away.

The three take in their surroundings. To the right of the Ship is a wall of giant children's building bricks. Next to this a huge tin robot. Further round there's a huge rocking horse and the floor is chequered like a chess board. Somehow all this seems familiar to the Doctor.

Elsewhere, a very strange figure opens a huge "Doll's House" and takes out two rag dolls. Attired not unlike a Chinese Mandarin he speaks to the two toy clowns as if they understand him and then throws them to the ground. Spine chillingly the two prostrate rag forms begin to grow, coming to life by full height.

Meanwhile, the three time travellers have moved further away from the Ship as the Doctor speculates as to exactly where they were. Dodo finds it all extremely boring and wants to leave while Steven is fascinated by the huge robot. On its breastplate a swirling image forms and he can see himself on the planet Kemble. The other two can see nothing. Suddenly the Doctor realises where he is. The world of the Celestial Toymaker!

The Toymaker is an Eternal being and cannot be destroyed. When he gets bored he "invites" people to play games with him. If they win, then they are free to go. If, on the other hand, they lose, then they are condemned to remain the Toymaker's playthings forever!

Out of thin air appears the Celestial Toymaker. Disappointed that they do not like his Memory Window, he influences Dodo into watching herself the day her mother died. Desperately the Doctor pulls her free of the Toymaker's mental grip. On the verge of tears Dodo listens to the Doctor's stern warning; "This place is a hidden menace. Nothing is just for fun." Dodo is all for leaving, but as she turns round it was not that the TARDIS had disappeared, on the contrary, there are now hundreds of them, all identical, stretching as far as the eye can see!

As Steven and Dodo turn back they find the Doctor and the Toymaker have vanished. In their place emerge the two clowns. They come over and introduce themselves. Clara speaks in a high pitched voice while Joey is dumb and has only an old car horn to attract attention. Clara approaches Steven to shake hands. Not quite sure what to do Steven returns the gesture, shaking Clara's hand which falls off. Momentarily shocked Steven staggers back and trips over Joey who has knelt down behind him. Dodo sees the funny side of all this and laughs, much to the chagrin of Steven. In appreciation of Dodo's laughter Clara offers her a bunch of flowers. Never having received such a present Dodo accepts willingly and as she sniffs at the scent her face is squirted with water.

Before things get any further out of hand ➤

the Toymaker re-appears. He explains that Joey and Clara are here to entertain them and play a few games while he and the Doctor play their own, more serious game. Steven thanks him very much but is just not interested in playing. The Toymaker elucidates further. They really have no choice. Steven and Dodo have to win their games at the end of which will be a TARDIS, which may or may not be the real one. Win the games and they can go free, only if they finish before he and the Doctor. He indicates the tin robot in which a screen has appeared with two sets of numbers; 0000 and 1023. When the top row reaches 1023 then the Doctor's game is finished. The Toymaker then vanishes.

Elsewhere the Doctor and Toymaker are re-united. The Doctor insists that he let them go but the rule of playing games crops up and if the Doctor refuses to play then they will lose by default. If any of them should lose for any other reason then they will all remain this Eternal being's playthings forever. The Doctor enquires as to which game he is to play. Instantly before him a triangular table appears complete with ten triangular counters stacked on top of one another to form a pyramid on point 'A'. The object of the game is to re-arrange the counters on to point 'C' in the same order that they are in on point 'A' by moving only one piece at a time and by never placing a larger piece upon a smaller one. To help keep score a screen appears in the middle of the table with the same two rows of figures that Steven and Dodo have seen. 1023 moves is the exact number of moves necessary. The Doctor begins and the 'Hunt for the TARDIS' is on.

Back with Steven and Dodo a game of blind-man's-buff is the first game to be played. A series of obstacles appear, from blocks, to steps, to tunnels, over and through which they have to travel to reach home! One of a couple is to be blindfolded and guided round the course by the other from a large glass booth containing a buzzer. Directions are; one buzz for a right turn, two for left, three for stop and four for start. The game is to be repeated until one party loses. Joey is blindfolded first while Clara goes into the booth. The buzzer sounds four times and the game begins.

The Doctor watches from nearby. He calls out to Steven and Dodo a warning. "Be careful. The game you are about to play is not as innocent as it looks, be on your guard . . ."

The Toymaker silences the Doctor and dematerialises him again leaving just one hand with which to play. As a penalty the Toymaker orders; "Go from move 152". The counters of the Trilogic game move to this position as if by magic.

Meanwhile, Joey has safely emerged from the tunnel section and makes his way successfully Home. Jubilant he takes off his blindfold. Steven's turn next and Clara puts on his blindfold while Dodo goes into the booth. Clara then joins her. She pushes the buzzer and Steven begins. Throughout the course Joey plagues Steven by honking his horn and moving the blocks, even putting in an additional one. Clara giggles infuriatingly. The final straw comes when Joey moves the tube around to face the start while Steven is inside. When Steven takes off his blindfold he is horrified to see where he is. Joey and Clara jump with glee; "We've won, we've won". But it is only a draw and the game starts again. This time Joey goes in the booth while Clara attempts the course. Dodo takes Joey's blindfold to hand to Clara and in doing so realised that he could see straight through it! Furious Steven makes Joey put on his own real blindfold and take the course again. Dodo helps him on to the first block. Clara operates the buzzer. There is a tense silence from the clowns. No longer are they joking and carefree but serious to the point of being frightened. Dodo becomes so scared for them she wants to stop the game. As Steven points out it is "them or us". Very unsure of himself Joey has nearly completed the course and is crossing the plank when he loses his balance and falls. As he hits the ground there is a terrible explosion and both Joey and Clara revert back to rag dolls. Steven and Dodo have won and from the gloom appears a Police Box. They rush over to it but it is just a fake shell.

Standing inside the Police Box, Dodo and Steven are at a loss as what to do when Steven finds a piece of paper with a message on it. "Four legs, no feet, of arms no lack, it carries no burden on its back. Six deadly sisters, seven for choice, call the servants without voice!" Obviously a riddle and one which hopefully will lead the pair back to the real TARDIS. Suddenly, the back of the Police Box melts away and they are looking out into a metallic corridor. Cautiously, they step out.

EPISODE 2

At the end of the passage they come to a huge door. It is embossed with strange designs. Could this be the next game? On the wall a small screen shows the Doctor's progress with the Trilogic game. He was already several hundred moves in. Steven decides that this door is more of a delaying tactic than a game. He studies it for a while then moves the hinged flap and pulls down the lever into a pre-set position. Another piece fits into a hole while the bottom two sections fit together like a glove. The whole door face is like a bizarre jig-saw. Even though Steven has obviously completed the prescribed moves the door refuses to open. That is, until Dodo has the bright idea of pulling instead of pushing.

Elsewhere the Doctor continues playing his game at a steady pace. A gloating Toymaker looks on as the Doctor turns to the screen to see his friend's progress. He is horrified to see what the next game is. Reaching out for the p/a system he issues a swift warning; "Steven, Dodo, take care. It is chair number . . ." Unable to finish what he is saying the Doctor finds that the Toymaker has now passed a penalty of dumbness upon him to last until the second to last move of the Trilogic Game. In addition the Toymaker orders the counters to go from move 444. They magically re-arrange themselves into the new position. Satisfied the Toymaker then has to choose some new opponents for Dodo and Steven. Going to his cupboard he searches around and brings out a pack of cards. Selecting the Heart family he throws the King, Queen and Jack on the floor. Then with a wry smile flings down the joker as well.

Steven and Dodo are in a room with three ornamental chairs. They are wondering what to do when the Toymaker appears. He tells them of his actions against the Doctor and reminds them to obey the rules. Steven is on the verge of punching him on the nose when the Eternal pest vanishes again. Suddenly, a far doorway manifests itself and two extremely colourful people saunter through. They are the King and Queen of Hearts! The King seems gruff, disinterested and generally fed up whereas the Queen, in her high-handed manner, takes charge of events. They, the King and Queen, have to find their throne which is all part of the game. Find the throne and escape the Toymaker or remain forever part of a pack of playing cards. Steven and Dodo try to grasp the situation, remembering the Doctor's warnings. Going over the riddle they realised that it referred to

the chairs but what of the six deadly sisters? Ignoring the King and Queen, Steven and Dodo sneak off through the doorway. The Queen meanwhile is calling for Cyril, the knave who bounced in along with the joker. Cyril complained that he's hungry while the King commands a joke or merry quip from the fool. It is some time before the Queen spots Steven and Dodo's absence.

Through the doorway Steven and Dodo find themselves in yet another room with another four chairs. Each chair has a number on it. Referring back to the riddle it becomes obvious that six of the chairs are deadly while one remains safe. Process of elimination seems the only way after Steven scurries round all the chairs for any signs. It's then they notice that the walls of the room are lined with cupboards designed in the same shape as the exterior of the TARDIS. Steven opens one. He finds a huge life-size doll with another behind. The same in the next cupboard and the next. Remembering the riddle Steven calls for the dolls but nothing happens. So carefully he takes out the first two dolls and then the next two. A thought strikes him. If there are enough dolls for the test in the first three cupboards then what's the fourth one. He tries to open it. It's locked. "Of course, the Doctor has the key." Unbeknown to Steven and Dodo as soon as the TARDIS is touched all the other cupboards close and lock. On the Doctor's move recorder he is just over half way. Steven is just about to use the dolls to test the chairs when the King and Queen of Hearts walk in. The Queen demands to know what is happening but Steven ignores her. "Figments of the Toymaker's imagination," he mumbles and immediately receives an indignant outcry from the Queen. She makes Dodo feel the King's arm to prove how real they are. They are caught in the Toymaker's web just like Steven and Dodo. Back to the task in hand and the Queen forcefully suggests that they share the four dolls to test the chairs. Steven agrees, keeping quiet about the other two in the third cupboard. Steven picks up his doll and heads for the other room with Dodo in tow. Still issuing instructions the King obeys the Queen and places a doll in the end chair. For a moment nothing happened, then slowly but relentlessly the two arms of the chair move around the doll's body, crushing it completely.

Through in the other room Steven and Dodo have found the Jack and Joker fast asleep. If they draw a blank with these first four then they will need the other dolls. Dodo throws a doll in a chair first. There's a sizzling noise and smoke begins to pour from the doll. Electrocution! This wakes up the Knave. Ignoring him, Steven tries another chair. It spins round faster and faster, then with precise timing the chair lets go of the doll flinging it violently against the wall.

Cyril the Knave walks in to join the King and Queen. Overjoyed to see him the King offers him a chair. Cyril protests vehemently to an outraged Queen. Trying to pass it off as a joke he picks up a doll and placed it in the fourth chair. The doll shimmers and vanishes. Having used up their options the King and Queen decide on the services of the fool and with smirking faces they go into the other room.

The King and Queen enter the room which gives Steven the opportunity he needs. He distracts their attention while Dodo slips into the other room, gets the dolls and tries the two remaining chairs. If they are both deadly then they will know that chair number two is safe. Dodo slips away successfully but soon returns with news of the locked cupboard. This sets the Queen off yet again accusing the two of being cheats. They storm off into the other room, Joker in tow. Steven is desperate, if they use the Joker and one of those chairs is the right one, then they will have lost the TARDIS.

Dodo looks at the middle chair. It was all her fault and that could be the right chair anyway. Impulsively she sits in it.

Elsewhere the Toymaker chuckles. Gloatingly he informs the Doctor of Dodo's choice. The freezing chair! Horrified Steven shouts at her to get out, not sure whether to offer a hand or not. Will the chair's influence extend to him? Together they concentrate, Dodo tries as best as she can to stand while Steven mentally wills her on. For seconds that seemed like hours they struggle, Dodo becoming colder and colder. Then suddenly she leaps from the chair into Steven's embrace. He rubs her arms and legs to get the circulation going and at the same time scolds her for being so stupid.

In the other room the King is doing his best to persuade the Fool to sit in the sixth chair. But the Fool is no fool and resigns on the spot, walking out. Putting on her stern face the Queen points at Cyril. He too runs out in horror. The King and Queen argue over who should sit in the chair and after much bickering over trick matches and double headed coins they decide to try the chair together and if they go then they go together. So hand in hand they sit down. Steven and Dodo come in to watch. Nothing happens for a moment. Have the King and Queen won? Then the high-backed chair begins to melt rapidly, smothering the King and Queen. All that remains is a steamy sludge on the floor. Steven sits in the correct chair. Again a roaring noise and another TARDIS appears across the way. standing inside they are again at a loss. Dodo remembers the part of the riddle about calling the servants without voice. Steven shouts; "Dolls, dolls, wherever you are, come out." A nearby telephone rings. It's the Toymaker with another riddle: "Hunt the key to fit the door that leads out on the dancing floor. Then escape the rhythmic beat or you will forever tap your feet." Dodo glances back into the room. All that remains is two playing cards. Steven and Dodo walk on through the Police Box with Dodo calling out; "Dolls, dolls, wherever you are, come out." The third cupboard unlocks itself and three dolls stepped out, following the time travellers through the dummy Police Box.

EPISODE 3

Speaking to an unseen Doctor the Toymaker commends him on his choice of friends. Flipping through a book of fairy tales a smile comes over the Toymaker's face as he obviously decides on who Steven and Dodo will meet behind the door.

Standing perplexed by the door Steven and Dodo can get no further as there are no ➤

handles, catches or locks. Suddenly, they noticed the three dolls bearing down on them, their stiff mechanical movements accentuating their potential menace. The dolls pause for a moment across the corridor, blocking any possible escape route. Then, without warning the door opens and the dolls file through one by one. Carefully, Steven and Dodo follow. To their surprise they find themselves in a huge old Victorian kitchen. In the room there is a soldier, Sergeant Rugg, the cook, Mrs Wiggs and fast asleep in the corner, a chef. Dodo explains that they are looking for the next game and repeat the rhyme. The only dancing floor that the Sergeant knows about is behind the far door through which the three dolls passed not long since and now is firmly locked. The TARDIS must be out on the dance floor.

The Toymaker watches the Doctor making his moves. The time traveller pauses for a moment, which is against the rules, and as a penalty the Toymaker orders the counters to reposition themselves on move 770. As if by magic they obey. Unable to comment the Doctor continues, slowly. Wise to this the Toymaker imposes yet another penalty for slowness and moves the game on to move 813. "Your friends have reached their third game," he smiles.

Back in the kitchen a search has started in earnest. The Sergeant and Steven not talking to each other doesn't help. Moving over to Sergeant Rugg, Dodo uses her feminine charms to enlist his aid. They both begin to search the dresser while Mrs Wiggs gets in a flap over her best china. Searching the cuckoo clock Steven is pecked on the nose and looking under the table he grabs Mrs Wiggs' foot by mistake. He receives a hefty boot while the cook carries on making her apple pie. Dodo and the Sergeant are not having much luck either. Scrambling along the top shelves the Sergeant accidentally knocks a plate over. Mrs Wiggs is wild. The incident swiftly escalates into blazing row with plates, utensils and food flying liberally. Even the chef wakes up to join in. All this, of course, is designed to put Steven and Dodo off finding the key to the far door. Steven realises this and carries on looking while a scared Dodo tries to stop the two fighting characters. Steven catches the chef sneaking off with a tin of sultanas. He grabs the tin but there is no key. By now Mrs Wiggs is chasing the Sergeant around the table with a broom. The cream bun she has thrown misses the Sergeant and catches the chef squarely in the face. Now it's the Sergeant's turn, he picks up the apple pie that Mrs Wiggs is preparing and threatens her with it. She becomes quite pale and pleads with him to put it down. Considering the rest of the mess this seems a little out of character, thinks Steven. That is the one place we haven't looked he tells Dodo and they make a grab for the uncooked pie. Between the four of them it doesn't stand a chance and seconds later it lies splattered over the floor revealing a beautiful golden key that has been hidden inside it. Grabbing the key Dodo runs over and unlocks the door. She and Steven run through as the door slams shut behind them.

Standing at the foot of the stage Steven and Dodo look on as the dolls glide gracefully around. Bright lights shine on the stage on which, at the far end is a white TARDIS. When the music stops so do the dolls and the lights dim. The Police Box at the end is now blue giving the two even more hope.

Just then the Sergeant and Mrs Wiggs come in arm in arm.

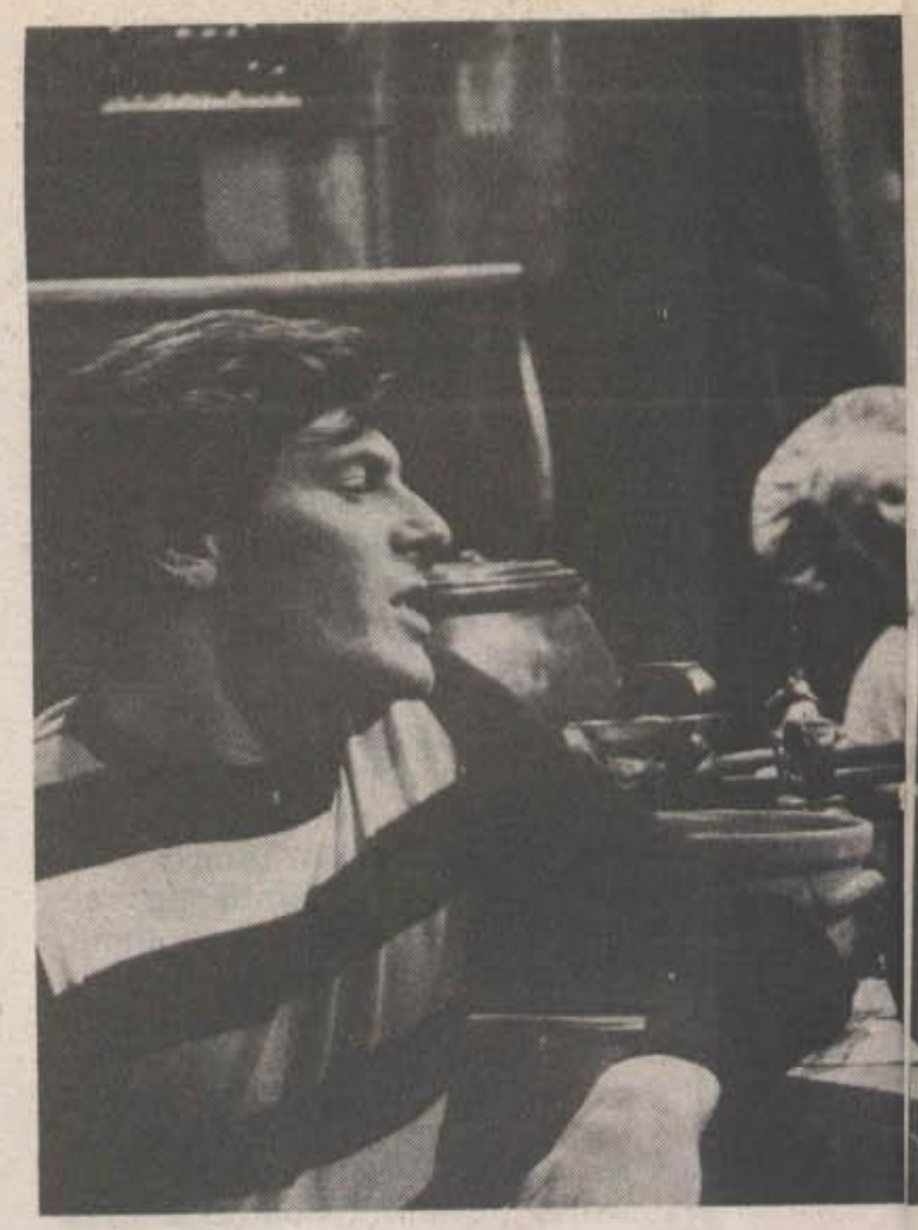
Steven still with the problem of the TARDIS on his mind, impetuously decides to make a dash for it. As soon as he puts his foot on the stage the music starts and the dolls begin dancing. One grabs Steven in a vice-like grip and spins round the floor with him. He's trapped. This is what the riddle meant.

Not far away the Toymaker is pleased with the Doctor's progress. "Let's hope you haven't made a mistake." The Doctor continues to move the counters.

Out on the dance floor Steven's predicament remains unchanged. Flustered Dodo rashly tries to make for the TARDIS but is soon caught by another doll. Mrs Wiggs and the Sergeant now see their opportunity. Only one doll remains. One will have to dance with that while the other makes for the Ship. Mrs Wiggs steps on the floor and begins to dance with the remaining doll. Steven and Dodo see this and try desperately to get away. The sergeant climbs on to the stage and begins to make his way through the dancing couples towards the Police Box. Steven shouts to Dodo and they dance closer to one another. When they are back to back they make as if to change partners but dive towards the TARDIS instead. The dolls grab one another but reject each other and one collars the Sergeant running across the floor. The remaining doll swiftly heads for the TARDIS and stands in front. The dancing Steven and Dodo cautiously approach the doll, then at the last minute, split and push their way into the Police Box either side of the doll. Mrs Wiggs and Sergeant Rugg are left, as the riddle said, to "forever tap their feet".

Inside the Police Box Steven and Dodo are dismayed. It's another fake. This time though there is no telephone, no message and worst of all, no apparent way out!

Only visible to the Toymaker the Doctor chuckles to himself. Infuriated the Toymaker tells him not to be so premature. They still have one or two games to play yet. Turning to his cupboard he pulls out clowns, cards and story books throwing them down in disgust. What he needs was a more deadly character



and he produces a fat schoolboy doll. A perfect choice because he looks so innocent. "And I see you have only 123 moves to go, Doctor".

Looking up at Steven Dodo's gaze passes by his head to rest on the ceiling. There pinned up is a piece of paper. Suddenly, the box begins to move and then the back falls away showing the way out. Before stepping out Steven reads the message; "Lady Luck will show the way, win the game or here you will stay!" None the wiser they venture out into a brightly lit passageway. Slowly they creep along. Suddenly, Dodo lets out a shriek as a gigantic spider glowers up at her from the floor. Recovering from her fright she realises that it's a toy model, held on a string by the fat jolly schoolboy, Cyril. They all re-introduce themselves and as Steven shakes hands he receives an electric shock.

Another practical joke, not appreciated by Steven. Dodo sees the Moves Counter in the wall. By now the Doctor has reached move 902. All speed is necessary as Cyril takes Steven and Dodo off to show them the final game. "You won't find it so easy this time, you see, because you will be playing against me!"

EPISODE 4

As the two friends follow the plump schoolboy they all suddenly seem to be in another area. No rooms or doors, they're just somewhere else. Cyril explains the next game, "TARDIS Hopscotch". There's a large area covered with numbered triangular blocks, one to fourteen. On the fourteenth block sits another TARDIS and over to the left of the scenario is a large squat pole where the Doctor's progress can be monitored on a smaller screen the score of the dice thrown shows how many jumps they're allowed to take. It seemed easy and straightforward, too easy for Steven's liking. Then Cyril tells him that the whole of the floor is electrified. Should they fall off the blocks then they will be frazzled!

The Doctor is concentrating hard. He is so near the end of his game he can't afford a wrong move now. Also, he's playing for time. The Toymaker realises this, so he orders the counters to go to move 930, chuckling to himself. At this rate the Doctor will finish his game long before Steven and Dodo. Behind him in the doll's house are two vacant chairs with two names clearly marked.

Meanwhile, the final test is about to begin. "Ladies first," insists Cyril and Dodo ends up throwing three. She moves to block three. Steven's turn next and he returns a four. Reaching the fourth square a buzzer sounds and the indicator instructs him to move on to block seven. This displeases Cyril who then finds great delight in telling them that if you land on a triangle that is already occupied then the first player has to return to the start. He throws his dice and moves two places.

Dodo's turn next and she scores a four. Much to her dismay she sends Steven back to the start. The buzzer sounds again and registers "miss a turn" which makes it Cyril's turn again. Throwing a four takes him right behind Dodo.

The Toymaker seems pleased with the way things are progressing. Slowly but surely the Doctor continues to play. With only 72 moves to go the Celestial being relents slightly and restores the Doctor's speech. However, the time traveller says nothing. "Sulking, Doctor?"

It's Cyril's turn next and his score places him on Dodo's triangle. As he arrives he wears a grotesque mask. As Dodo turns to face him he shouts, "Boo," frightening the girl, nearly making her fall. Steven jumps ahead, threatening Cyril over his practical jokes. Cyril's delighted at this latest move. Both must return to the start. Steven for cheating and Dodo because she occupies Cyril's latest score point. This is too much for Steven who decides to forget the game and head straight for the Police Box to see if it's the real one. They get as far as block nine when their way is barred by an invisible barrier. Behind it is manifested the Toymaker who informs them that the forcefield only yields to those who play properly. They have no choice but to return to the start.

Elsewhere, the Toymaker again chides the Doctor who ignores him on the pretext of being busy. Insulted by this latest abuse from the Doctor the Toymaker orders the counters to go from move 1000. "Only 23 moves to go Doctor, and look, Steven has to miss another turn.

The unlucky Steven gets yet another "miss a turn" and so it's down to Cyril again. He throws the dice and scores five! The exact number to get him "home". Yelping with delight, "I've won. I've won," he bounds from block to block until the penultimate where he skids and slips straight on to the floor. There's a roaring noise as Cyril fries leaving just the burnt remains of a schoolboy rag doll. Steven and Dodo have still to complete the course. Luck seems to be with them for Dodo throws the correct number. As she reaches the fatal block, she too skids but is caught by Steven. He examines the block. "It's been greased," he cries. Cyril has fallen foul of his own trap. They continue on to block fourteen and the Police Box. The Doctor has virtually completed his game. Is this just another fake?

In another area the Doctor has only one move to make to finish the game. He's right. Becoming visible again he sees that Steven and Dodo have succeeded in finding the ➤

TARDIS. The Doctor prepares for the final move.

Inside the Ship Dodo and Steven check just to make sure that it's the real thing. The Doctor walks in. A delightful Dodo gives him a big hug. They all won their games and were ready to leave. The Doctor leaves the Ship to check on the outside. A huge image of the Toymaker appears in mid air. The Doctor dismisses him telling him not to be so trivial and to leave them alone. But the Toymaker obstinately refuses to go. Dodo thinks it rather bad sportsmanship until the Toymaker reveals that in the end only he can win. If the Doctor wins and the Toymaker loses then they will both go down together. Steven and Dodo ask if this is true. The Doctor has to admit that there is a possibility.

It's now purely a battle of brain power. The image fades and the Celestial Eternal appears right in front of them.

Inside the TARDIS the Doctor tries to take off but the controls fail to respond. He speaks through the Ship's p/a system to the Toymaker telling him to stop meddling with his Ship. The Toymaker will agree, as soon as the Doctor has made his final move. A bad tempered and irate Doctor leaves the TARDIS.

As he emerges from the Police Box the Doctor sees the Trilogic game materialise in front of him. He goes to make his 1023rd move and then checks himself. "No, I mustn't. You very nearly caught me there," chuckles the Doctor. "If I make that final move then this place vanishes and the TARDIS and the rest of us will vanish also." The Toymaker smiles in agreement. "That is the price of success!"

Back in the TARDIS Steven and Dodo are growing impatient when the Doctor returns to explain the situation. He tells of how the Toymaker is immortal and that even though his world will vanish he will merely build a new one. It seems like stalemate. The Doctor asks to have the Trilogic game inside the TARDIS but the Toymaker just scoffs. He wants the TARDIS and means to get it. "Let me have it, Doctor. It would make such an amusing toy."

They're at a loss when Steven chivalrously offers to go outside and make the final move so that at least the Doctor and Dodo can escape. The Doctor wouldn't hear of it and is lost deep in thought. Frustrated Steven remarks, "we can't just stand here and talk our way out of it!"

Those words inspire the Doctor. He tells Steven to preset for dematerialisation and be ready for when he gives the word. Over the p/a system he tells the Toymaker that he agrees to make the final move and that he will stand by the Trilogic game.

The Toymaker concurs and moves across the floor.

The Doctor takes a deep breath and issues the command, "Go to move 1023".

The Toymaker's face drops as he realises what the Doctor has done but the smile returns seconds later when nothing happens. A perplexed Doctor tries once more but this time he imitates the Toymaker's voice. On the scanner they see the last piece quiver. "Press the switch", commands the Doctor.

Utterly horrified the Toymaker watches helplessly as the last piece of the Trilogic game places itself on top of the pyramid. He turns just in time to see the TARDIS vanish. Then there's an almighty explosion as the Toymaker's world disintegrates in a ball of white light.

On the TARDIS scanner the three friends watch the Celestial world's destruction until the screen returns to its normal dull grey. Jubilant Steven and Dodo dance around the console. Dodo asks if they will ever meet the Toymaker again. "Well, my dear," replies the Doctor. "The mind is indestructible and so is the Toymaker." That's the best he can answer but for now they have won the day. Dodo produces Cyril's bag of sweets and offers them around in celebration. The Doctor takes one as a last present from the Toymaker! Seconds after placing it in his mouth he collapses on the floor writhing in pain . . .

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THE TARDIS LOG

In this final chapter we conclude a summary of the TARDIS' travels up to the Doctor's meeting with Ranulf and Isabella in Twelfth Century England. Last month we finished on Journey 230; a bizarre trip in prehistoric times into the hold of a contemporary Concorde!

JOURNEY 231

Materialising on the top floor of Terminal 3 Car Park at Heathrow they are in time to see the arrival of the Concorde with Captain Stapley at the helm. Yet again the incongruous blue box perplexes Airport Security! The date: 1,982 A.D. (*Time Flight*).

JOURNEY 232

With Tegan at last returned home the Doctor places the Ship in the safety of space while he and Nyssa make a start on repairing various components of the TARDIS circuits. The date: 1,983 A.D. (*Arc of Infinity*).

JOURNEY 233

The TARDIS Recall Circuit activated for the second time, the Doctor is compelled to return home. The Ship materialises within the Security Compound. The date: 5,000 A.D. approx. (*Arc of Infinity*).

JOURNEY 234

On the trail of Omega the Doctor and Nyssa find themselves on planet Earth once again. This time in Amsterdam, Holland. The date: 1,983 A.D. (*Arc of Infinity*).

JOURNEY 235

Unbeknown to the Doctor, Tegan sets some co-ordinates that have lain dormant in the back of her mind for some time. The result of this is the materialisation of the TARDIS in a market place somewhere on the planet Manussa. The date: 25th Century approx. (*Snakedance*).

JOURNEY 236

Imminent collision warnings coming from the console the Doctor activates the scanner in time to see the potential threat. A huge majestic space vortex liner heading directly for them. To avoid disaster the Doctor materialises on board the mystery ship in the main concourse. The date: not applicable (*Mawdryn Undead*).

JOURNEY 237

With Nyssa at the controls, once the Trans-mat jamming signal is cancelled, she guides the Ship down to Earth landing on an English hillside next to a tall stone obelisk. The date: 1,977 A.D. (*Mawdryn Undead*).

JOURNEY 238

Unsure whether the strange creature in the control room is the Doctor or not, Tegan, Nyssa and the Brigadier return with the TARDIS to the Mutants' liner, landing once again in the main thoroughfare. The date: not applicable. (*Mawdryn Undead*).

JOURNEY 239

Returning to Earth near the obelisk the Brigadier is returned home safely. Unknown by the TARDIS crew, another has stowed away on board awaiting a chance to assassinate the nomadic Time Lord. The date: 1,983 A.D. (*Mawdryn Undead*).

JOURNEY 240

Due to sabotage, the TARDIS defences swing into operation and automatically evict the Ship from the Space-Time Vortex to lock on to the nearest stable environment. In this case it is a space freighter. The TARDIS temporally displace part of the vessel's structure, substituting itself until the emergency is over. This is the first recorded journey where the Chameleon Circuits have functioned properly. The date: not available. (*Terminus*).

JOURNEY 241

After a series of power failures the Doctor obtains the co-ordinates from the White Guardian and materialises the Ship. The hold of a unique sailing vessel acts as the landing site and the beginning of a most strange sequence of events. The date: incalculable. (*Enlightenment*).

JOURNEY 242

Released from the Doctor's mind the Ship returns to the normal space-time Universe under its own power, materialising this time on the Bridge. The date: incalculable. (*Enlightenment*).

JOURNEY 243

Alone for once, the Doctor materialises on board the Buccaneer next to the Power Room from which Captain Wrack conducts her unspeakable deeds. The date: incalculable. (*Enlightenment*).

JOURNEY 244

Southern England in the summer is playing host to a pageant and the TARDIS crew are *joust* in time for the festivities. The sprawling grassy slopes swept down to the edge of the forest where the tournemount is taking place. Nestled between contestants tents is a slightly premature London Police Box. The date: 1,215 A.D. (*King's Demons*).

JOURNEY 245

Guided by the Master, after being manhandled into the castle courtyard, the Ship materialises in the King's chambers. The date: 1,215 A.D. (*King's Demons*).

JOURNEY 246

The Master's pre-set programme orders the Ship to re-establish itself in the Throne Room. This it accomplishes unaided. The date: 1,215 A.D. (*King's Demons*).

JOURNEY 247

Once again with Tegan at the helm the TARDIS manages to get itself stuck in vortex. Only a despairing thump resolveS the situation. The Ship finally manifests itself back in the King's Chambers. The date: 1,215 A.D. (*King's Demons*).

HISTORY OF THE CYBERMEN

Feature by Richard Landen and Michael Daniels

For many years now the history of the Cybermen has been an enigma to all those who have ever encountered them. Many have speculated as to their existence and rumours and theories have abounded. Both the *Doctor Who* office and **Doctor Who Monthly** have been continually barraged with requests to clear up the matter once and for all, and now at last the truth can be told. It has taken many years of intricate research to correctly correlate the facts regarding them and the result is a highly complex and cross-indexed mass of facts which when explained in the fashion laid out below, present the truth about the history of the Cybermen. In order to understand how **Doctor Who Monthly** is able to bring you this world exclusive, it is necessary for us to relate a tale as strange as any *Doctor Who* story. It is almost too incredible to believe, yet it's amazing chain of circumstance and coincidence have brought together undeniable facts that give for the first time the History of the Cybermen.

From the start it was obvious that the Doctor knew about Cybermen before he actually met them. To quote from *The Tenth Planet:* "You see, millions of years ago Earth had a twin planet that drifted off to the far reaches of space . . ." No-one took him seriously at the time but now, as the facts begin to hatch, it would seem the Doctor was right.

. . . millions of years ago Earth had a Twin planet that drifted off into the far reaches of space . . .

For reasons unknown (untranslated) at the time, Mondas broke free of its orbit to begin a fantastic journey throughout our Galaxy. Whether a natural phenomenon or an instigated event, we don't know and perhaps never will. The planet travelled in an immense eliptical path, but in 1986 it was to return to our Solar System. Again, whether this return visit was the first or one of many, we are unable to tell at the moment.

We do know that when leaving the Solar System for the first time, evolution on Mondas was on a parallel with Earth. And so over the ages, life developed more or less on par with Earth, perhaps a few decades in advance. Over this period of time a humanoid race evolved whom, for want of a better name, we will call the Mondasians. Their culture developed in a similar vein to our own with slightly more emphasis on the scientific development aspect. During their meanderings and development, tragedy struck. The Mondasians fell foul, and it is not sure whether naturally or accidentally, of a disease which left them sterile and dying. This began the scientific crusade to save their race which eventually resulted in the development of the Mondasian art of Cybernetics.

One major opportunity not afforded to us as it was to Mondas was the continual encounter with passing planetary systems. As with Earth, the Mondasians realised that one day Mondas would become overcrowded, so with foresight as technology permitted, they began to colonize various suitable planets. Home-world continued on its lone eliptical path leaving in its wake several colonies to develop on different worlds remaining in contact where possible. One such world that we do know about is Telos where a colony built a city with the primary intention of cryogenic suspension awaiting the eventual calculated return of Mondas, one that we now know was never to happen.

Thus began the scientific crusade to save their race . . .

From our point of view many, many years ago the Mondasians, or by this time their military who were becoming known as Cybermen, encountered Gallifrey and the Time Lords. As far as we can ascertain, the Cybermen troops somehow became entangled with the Time Lords and had their first encounter with the Doctor who was in his second incarnation at the time. They named Gallifrey Planet 14.

And so for millenia Mondas drifted and the Mondasians slowly died out giving way to the ever-changing and developing Cyberman. Once their scientists had established positively that they were converging with Earth they made War Plans. Their ultimate intention was to drain the Earth of its resources, minerals and energy and take as many humans as necessary for experimentation, with a cure for their own dilemma and thus a means of perpetuating their race, paramount.

Just over a decade away from their target, the Cybermen launched a spearhead reconnaissance and attack programmed on the Earth. Regular reports and up-dates were transmitted to the Cybermen on the various dormant worlds. This spearhead contacted and enlisted an Earth agent by the name of Tobias Vaughan. The great invasion of '75 took place but was a failure thanks to the intervention of the Doctor.

This set-back made the Cybermen even more determined and it was nearly ten years later that they set about a cunning strategy of invasion utilising mankind's resources at the South Pole in a second attempt at world domination. This 1986 escapade was foiled, yet again, by the Doctor. In fact, though nothing to do with the Doctor, Mondas itself was destroyed as the Earth absorbed all its energies rather than, as the Cybermen had hoped, the other way around. The last vestige of Mondasian civilisation and culture died that day leaving only memories and the now ruthless and dreaded Cyberman race.

We now enter into another opaque area where precise facts are a little elusive. However, it seems that news of both the spearhead's and subsequent invasion's failure reached a colony of Cybermen. For within just under the century they arrived in our Solar System to renew hostilities, brought about by a new ultimate goal of occupying the Earth in place of long-dead Mondas.

By this time, mankind had advanced a little further and the Cybermen contrived a few contingency plans operative through a third party. The first attempt was on the Moonbase: to secure the Gravitron and thus rule the Earth by means of controlling the weather. Surprisingly enough, the Doctor returned and the takeover failed.

The Cybermen launched a spearhead attack programmed on the Earth . . .

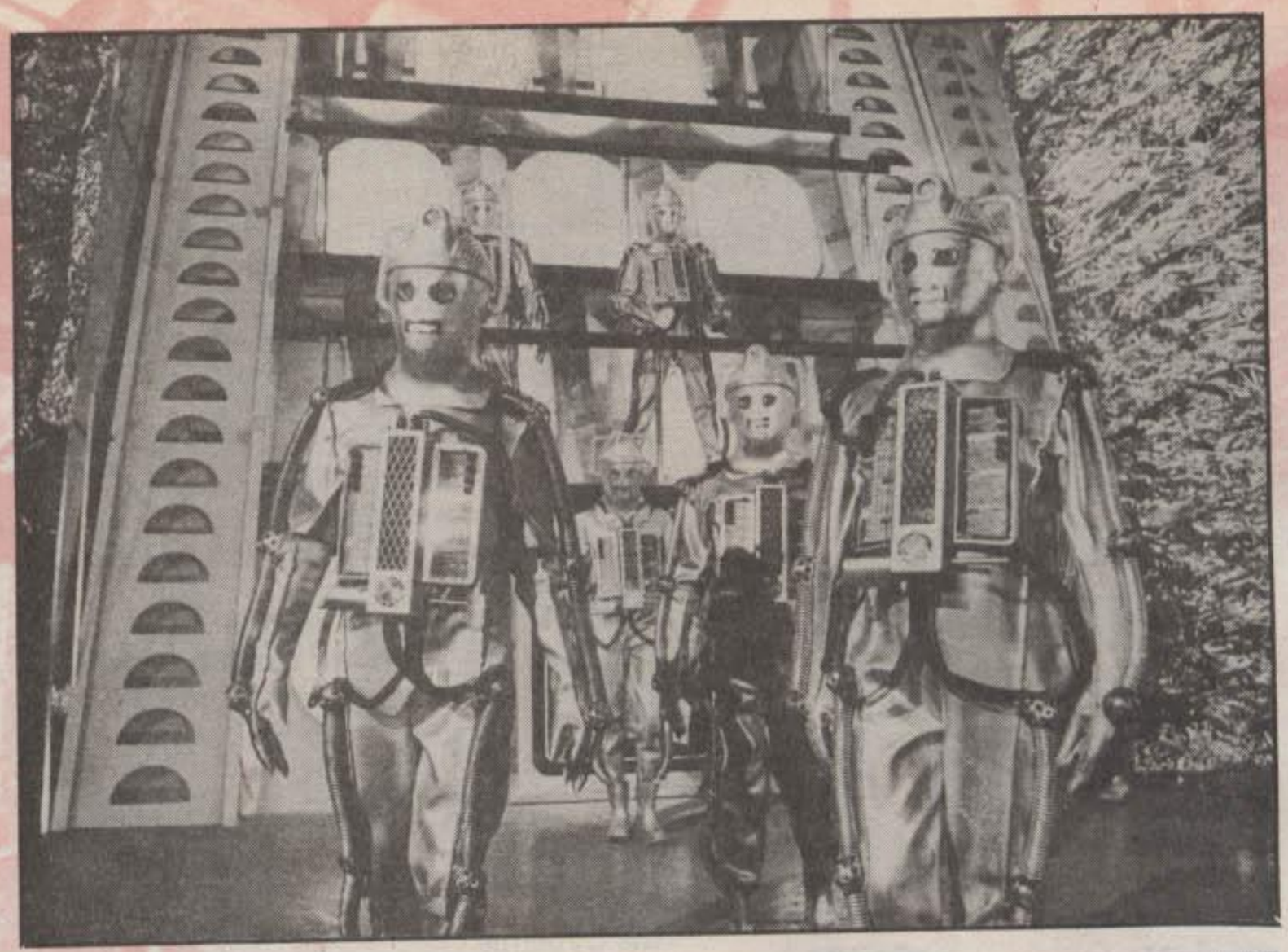
Four years later they tried again with similar tactics against one of the Earth's communication traffic control satellites; W3:LX88J. Again their plans were thwarted with only a little nudge of help from the Doctor.

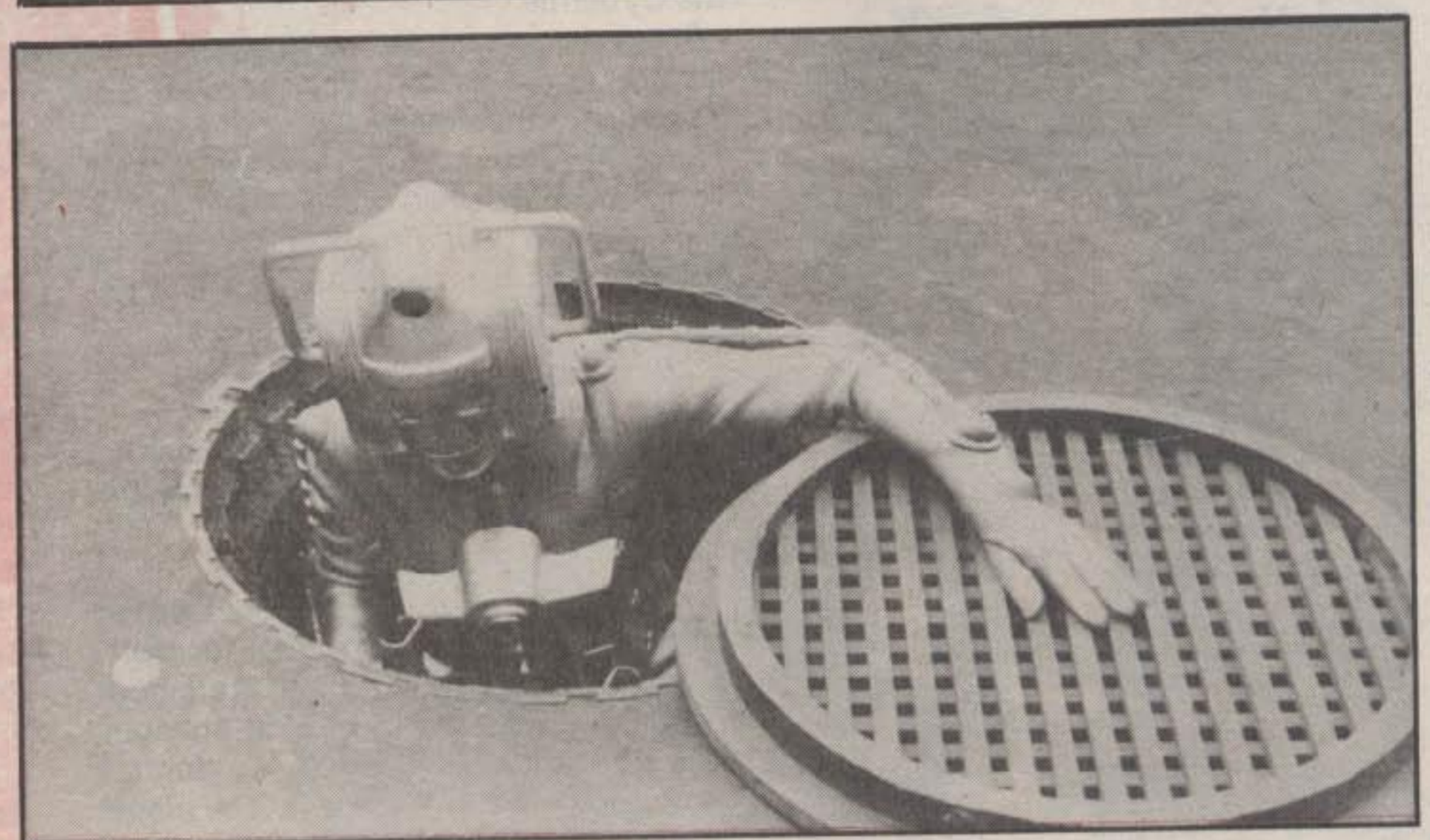
It was then nearly five hundred years before the Cybermen were heard of again. Obviously during this time they developed, planned and increased in number. They commandeered a freighter to transport them to Earth. At least fifteen thousand of them in transit plus a skeleton shock troop. Many remained in the main Cyberstation. The Doctor was instrumental in quashing this attack and apparently we learned that some one hundred odd years beforehand the Doctor had visited one of the Cyber-colonies, Telos to be precise, and helped an Earth expedition of Logitians discover and then re-entomb what they thought to be the last remains of the Cybermen.

Not long after the Cybermen's return of 2,526 A.D. and after their initial set-back, they brought in their armies by the thousand and the great Cyber-Wars commenced.

. . . the metal, gold, is deadly to the Cybermen.

Exactly what took place, along with the ensuing results has yet to be deciphered but one very important fact has become apparent: the metal, gold, is deadly to the Cybermen. Apparently, because of its soft, non-corrosive constituency it easily plates up the respiratory apparatus of Cybersuits and, in short, suffocates them. Because of this Voga, the famous planet of Gold, became instrumental in the Cyber-Wars. So much so that its destruction became their main objective.





Top to bottom: **The Tomb of the Cybermen** (1967). A Cyberman in London from **Invasion** (1968) and two updated Cybermen from **Earth shock** (1981).

Above: Cybermen discuss their super-weapon from **Moonbase** (1967). Below: the end of St Pauls as we know it? **Invasion** (1968). Inset: the deadly Cybermat.

This failed to come about although their action did result in Jupiter gaining another satellite. In their attempt to destroy Voga the Cybermen blasted away virtually half the planet with the remains of the celestial hulk violently torn from its orbit. Many centuries later the war-torn, orphaned planet eventually took up an orbital path around the Solar System's largest body. The Vogans were forced underground when their planet sustained its injuries and remarkably, their technological skills enabled them to survive the random trek through space.

In their attempt to destroy Voga the Cybermen blasted away half the planet . . .

Thousands of years elapsed between the end of the Cyber-Wars and Voga's inevitable arrival which was welcomed with open arms by the Earth Government. The potential extra trade Voga would inspire more than covered the cost of building a special space station as a temporary warning beacon until such time as Voga's astral plane had been programmed into all navigational charts.

This seemingly simple operation was not without incident. Soon after its inception, a mysterious plague broke out destroying all but a few of the station's crew. This virus turned out to be a complicated last ditch attempt by the few remaining Cybermen from the great Cyber battle of Neptune's space fleet, in a revenge-seeking operation to rid themselves of the planet of Gold. For the Cybermen fate played a cruel hand here as their plans were abruptly halted and crushed by the intervention of none other than the Doctor with a little help from the martyr Vorus' "Skystriker".

This final, almost desperate attempt at conquest was reputed to be the end of the Cyberman race, and indeed the Galaxy has breathed an uneasy sigh of relief since the Voga incident. Can we, however, be so complacent as to imagine that the Cyber threat is truly ended? Can a foe as ruthless, as implacable, as power hungry as the man-machines of Mondas be so easily vanquished? The evil of the Cybermen lives on . . .

Here follows a list of the seven Cyberman stories to date:

1) *The Five Doctors:* The nineteenth century.
2) *The Invasion:* 1,975 A.D.
3) *The Tenth Planet:* 1,986 A.D.
4) *The Moonbase:* 2,070 A.D.
5) *The Wheel in Space:* 2,074 A.D.
6) *Tomb of the Cybermen:* 2,431 A.D.
7) *Earthshock:* 2,526 A.D.
8) *Revenge of the Cybermen:* 25,514 A.D.

Top to bottom: Cybermen menace Zoe from **The Wheel in Space** (1968). A reconnoitre of the moon's surface from **Moonbase** (1967). The climactic ending of **Invasion** (1968).

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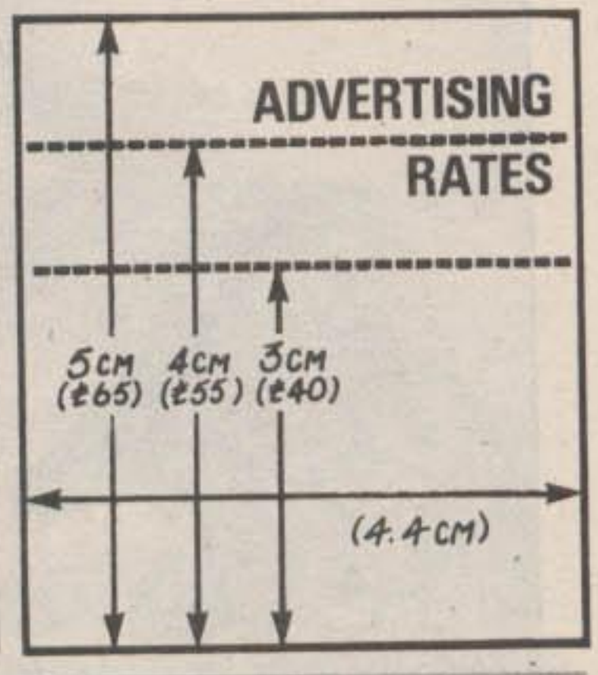

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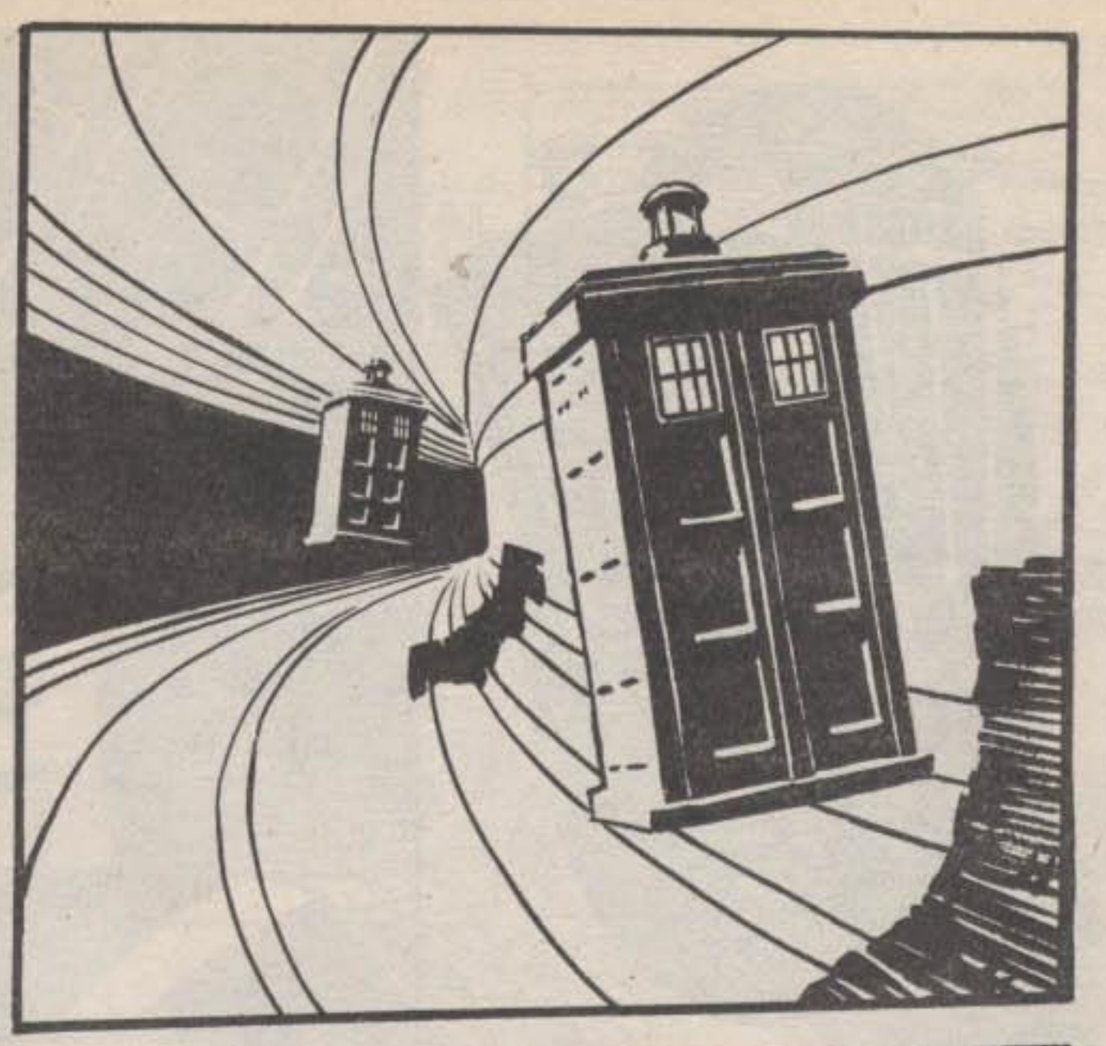

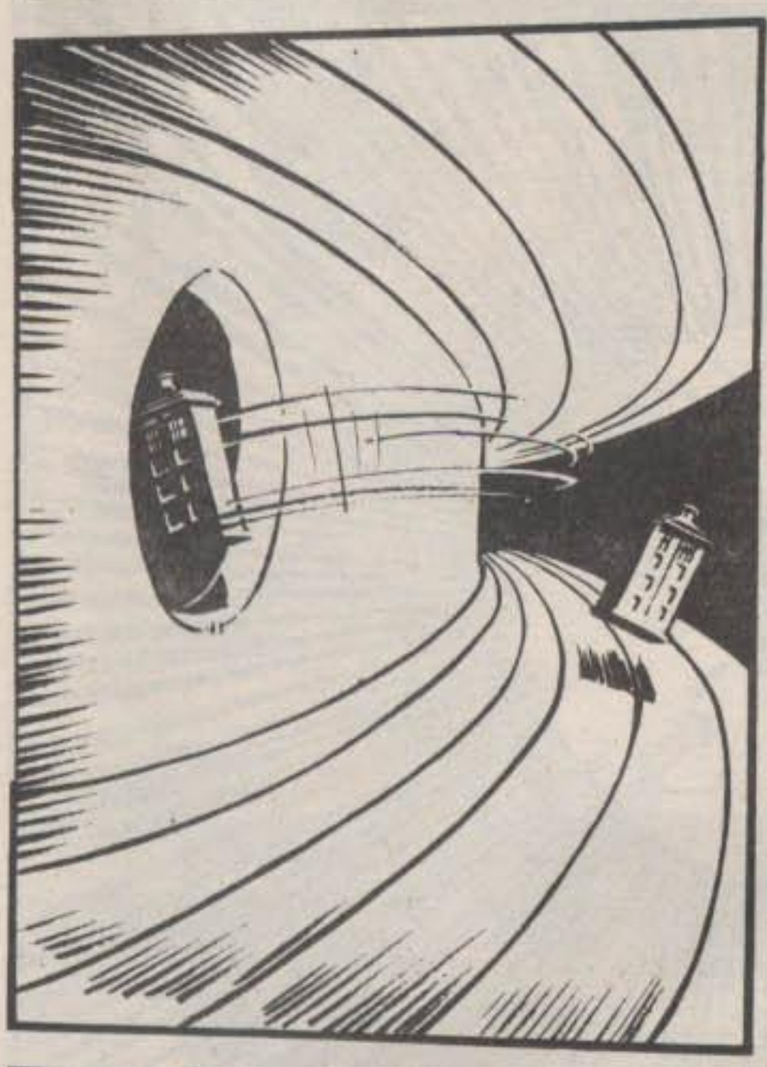

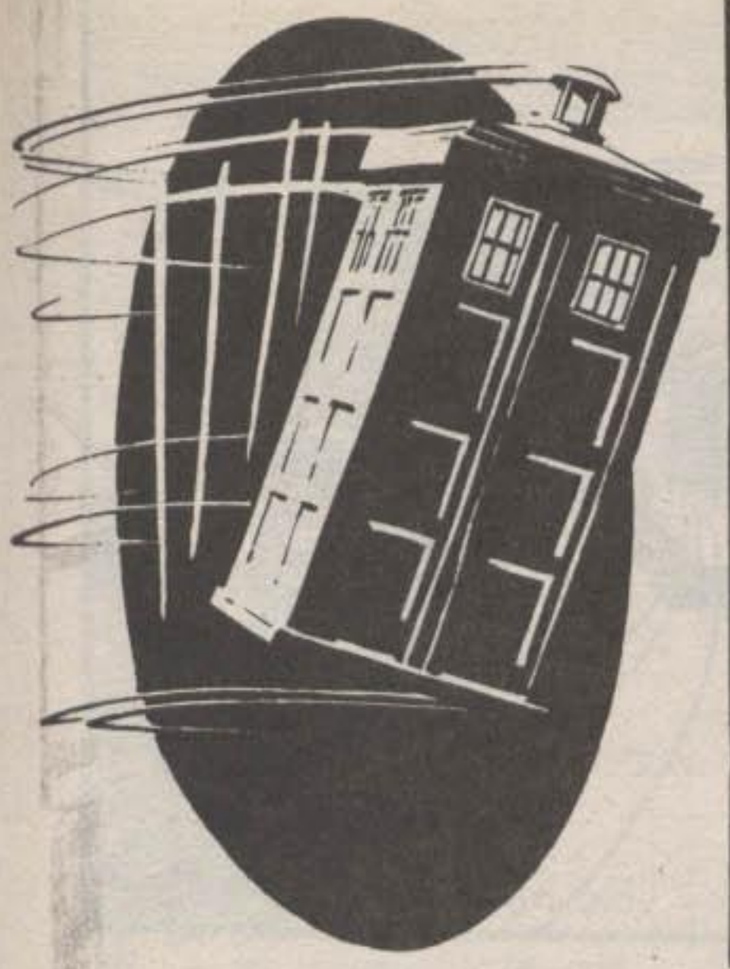

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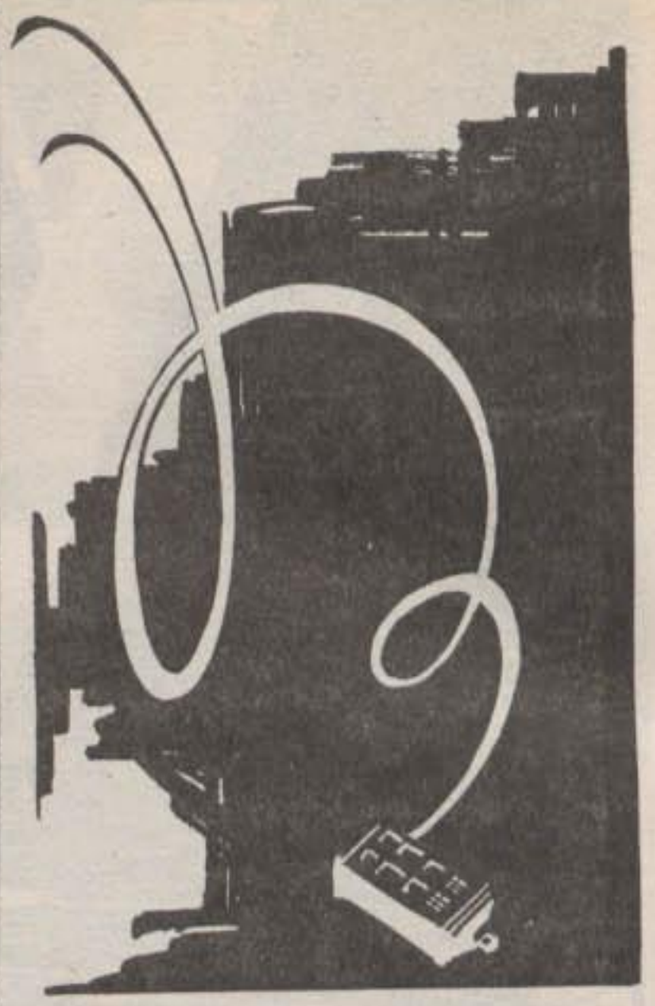

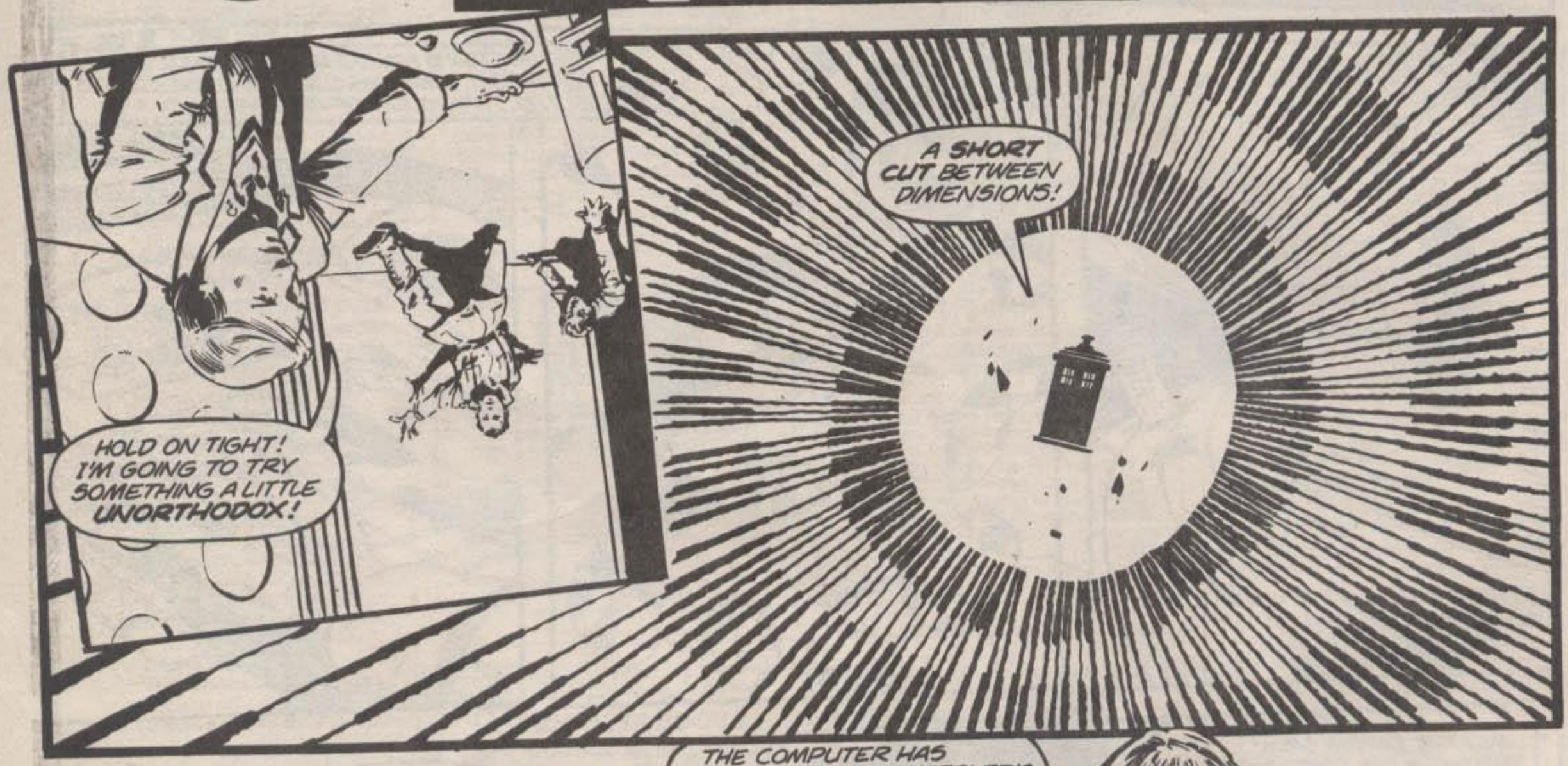
HOLD ON TIGHT! I'M GOING TO TRY SOMETHING A LITTLE UNORTHODOX!
A SHORT CUT BETWEEN DIMENSIONS!

THERE HE IS! WE'VE FOUND HIM AGAIN!

THE COMPUTER HAS LOCKED ONTO THE MEDDLER'S HOMING BEACON!
I'VE GOT TO JUDGE IT'S MATERIALISATION TO THE SPLIT SECOND!

WORP!

IT WOULD BE A POOR TIME-LORD INDEED WHO COULD NOT JUDGE AN ACTION TO A MILLISECOND...

WORP!

AND THE DOCTOR PROVED HIS WORTH YET AGAIN BY MATERIALISING JUST AHEAD OF THE TIME MEDDLER...

YOU!!

NICE OF YOU TO DROP IN. SHAME YOU WON'T BE STAYING LONG!

?

ZWAAAAT!

'BYE!

THERE IS A BASIC LAW WHICH STATES: NO TWO OBJECTS MAY OCCUPY THE SAME SPACE AT THE SAME TIME... THE TIME MEDDLER AND HIS CRAFT ARE SO PERFECTLY ANNIHILATED THEY VANISH INTO ANOTHER DIMENSION...

AND THE ICE-WARRIOR'S SHIP IS TORN APART BY THE DISPLACEMENT!

THEN SUCKED BACK INTO THE VOID THAT REMAINED!

LEAVING THE TARDIS ORBITTING SERENELY ABOVE THE EARTH...

LATER... AT A MILITARY BASE SOMEWHERE IN THE ARCTIC CIRCLE...

WE'LL BE SORRY TO SEE YOU GO, DOCTOR... YOU TOO, GUS. WHY NOT STAY AROUND FOR AWHILE? PLANET EARTH NEEDS YOU...

I'M AFRAID MY VIGIL ON EARTH IS OVER. BESIDES, WE'VE GOT TO GET GUS HOME...

THAT'S RIGHT, DOC... ALL THIS TIME TRAVELLING IS BAD FOR A GUY. IT'S DOWNRIGHT CONFUSING...

SO LONG, FELLAS... I WISH I COULD SAY IT WAS FUN!

VWORP! VWORP!

DID YOU TELL HIM?

HOW COULD I? THERE ARE TIMES WHEN CLAIRVOYANCE IS A TWO EDGED SWORD...

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On to this month's *Data Bank* and quite a varied selection of material to ponder. To start the ball rolling . . .

MASTER MANUAL

Two questions from Gavin Costigan living in Cheltenham: "In your Archives special of *Shada,* Skagra's computer identifies the Doctor's TARDIS as a Type 39. Yet in the Programme Guide it is said to be a Type 40. Which is right?"

The Ship is also referred to as a Type 40 in the programme itself. *Deadly Assassin* to mention but one. However, if as you have correctly spotted, the TARDIS is in fact a Type 39 then no wonder the Doctor is unable to repair her properly when he is unwittingly using the wrong TARDIS Manual!

Gavin's second question: "In his book *Doctor Who and the Doomsday Weapon,* on page 7, the Keeper tells the young Time-Lord that two TARDIS' had been stolen. One by the Doctor and one by the Master. What about the War Lord and the Meddling Monk?"

Don't you mean War Chief not "Lord"? As for the question, well, it answers itself, really.

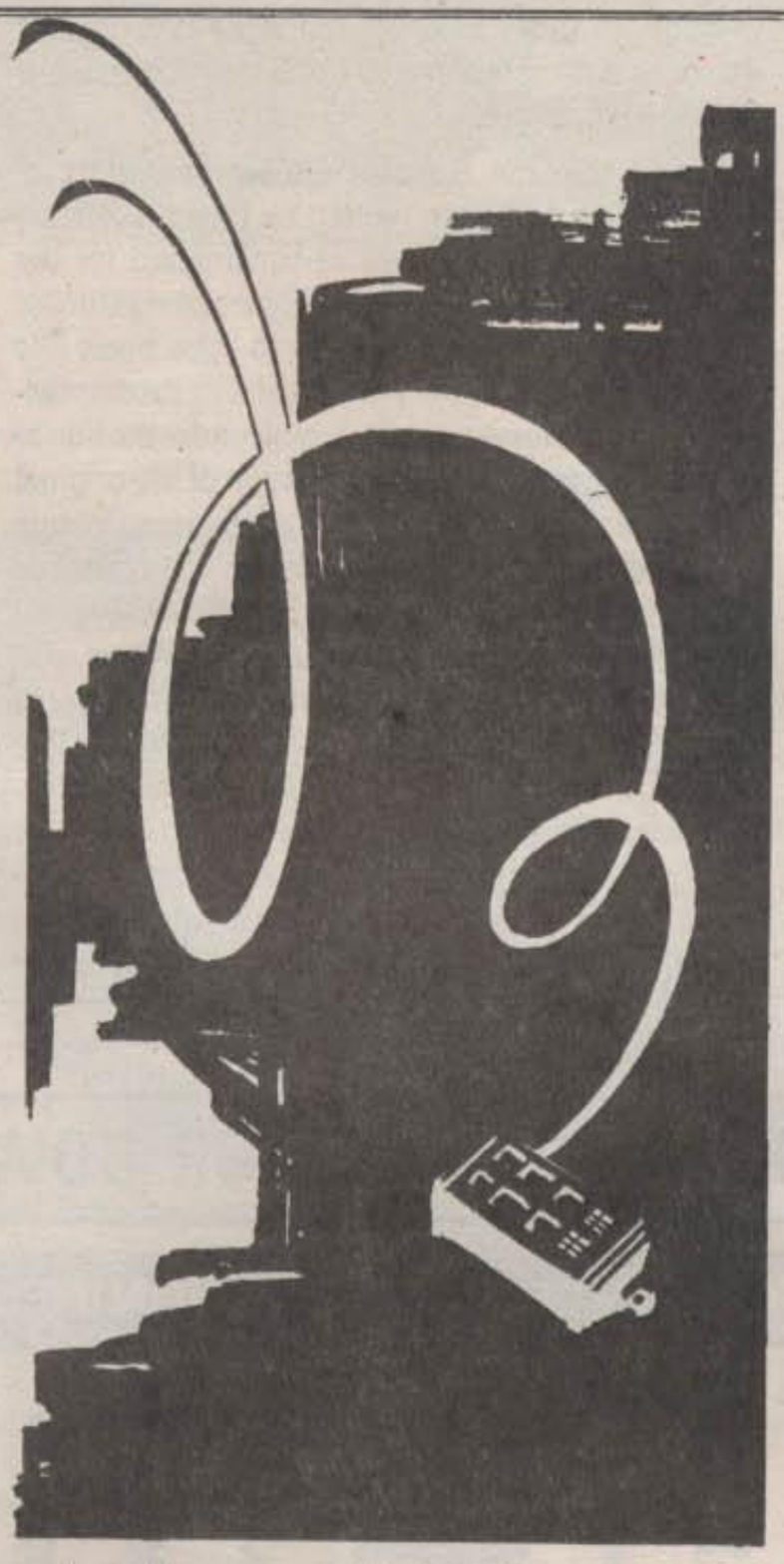
TIMESHOCK

Residing in Gosport, Hants is Ivan Rowsell who became slightly puzzled when reading *Earthshock* recently: "I noticed that the Cybermen watch pictures of William Hartnell in *The Tenth Planet,* Patrick Troughton in *Wheel in Space* and lastly Tom Baker in *Revenge of the Cybermen.* According to the *TARDIS Log Revenge of the Cybermen* took place circa 25,514 A.D. If this is so how could the Cybermen of *Earthshock* have possibly known about Voga, remembering that Adric dated that story as 2,526 A.D.? Surely the Cybermen haven't taken a joy ride in the TARDIS. Or has someone simply made a mistake?'

To be perfectly honest you are probably right. However, to keep in with the spirit of things we can only surmise that the Cyberscope inadvertently tuned in to the Ship's Telepathic Circuits.

SIDE ISSUE

Stuart Unitt from Birmingham writes: "In *Timeflight* the TARDIS was lying on its side in Concorde's hold. So the Doctor slid inside the Ship, flicked a switch thus causing the control room to right itself. Now, if only the console room and not the outer shell of the TARDIS righted itself (as per the Attitude Control in Issue 79) how were Nyssa and Tegan able to walk in after the Doctor? Surely their point of entry would be at the top of the Police Box, where the light is situated, necessitating crawling into the TARDIS which obviously they did not. Also, if both the inside



and outside aspects of the TARDIS were righted at the same time then wouldn't the Police Box exterior have been too tall to fit in the Concorde's hold?"

It is amazing how something so obvious can be made to sound so complicated. The interior TARDIS superstructure turning about itself like a kaleidoscope. Fascinating! When the TARDIS materialises in an Earth type environment or one that is conducive to her occupants then the natural environmental forces are allowed to take over from the Ship's life-support circuits. The problem arose in *Timeflight* because the TARDIS was tilted on to its side. Once the Doctor had scrambled inside and switched on the Automatics the TARDIS generated her own gravitational field, hence the two girls and the Doctor appeared to be walking the right way up. As you can now see they were in fact continually at right angles to the rest of the world. So, no spinning rooms!

CREDIT PUZZLE

Rex Edwards of Leeds asks: "Why were William Hartnell, Maureen O'Brien and Peter Purves credited for *Mission to the Unknown* in *The Radio Times?*"

The cast list depicted in *The Radio Times* was split into two. The names credited in bold type at the top were the regular stars of the show throughout several stories/episodes. The actual, smaller-type cast was pertinent only to that particular episode it represented. Therefore, as William Hartnell, Maureen O'Brien and Peter Purves were not in this episode their names obviously did not appear.

GOLDEN OLDIES

Peter Andrews residing in Lancashire reminisces over the Pertwee era when asking: "Where is the old music available on a single the same as the track on a BBC Music L.P. Also the livelier version for the Pertwee seasons?"

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MARTIANS ON ICE

In the town of Newcastle, Stephen Dinning broods over the following: "The story *The Ice Warriors* was set in 3,000 A.D. However, in the story *The Image of the Fendahl* the Doctor says that the Fendahl destroyed all life on Mars 12,000,000 years ago making it a dead planet. How?"

Presumably, Stephen, you are implying inconsistencies over the dating of the two relevant adventures. Why? The origins of the Martian invader were adequately explained at the time. Varga and his crew had left Mars, then a dying planet, to go in search of a new home. It was during this search that he crashed on Earth and became trapped in the ice. How long had he been trapped in the ice and before that how long had it been since leaving his home? The above Fendaleen explanation seems to hold up to scrutiny.

WHITHER BESSIE?

A flummoxed Graham Spencer from Cheadle in Cheshire queries our answer in Issue 79 as to the return of Bessie. He asks, "Someone asked you which adventure Bessie last appeared in. Your answer was *The Five Doctors.* Was that a mistake and should have read *The Three Doctors* or does this mean Bessie will be appearing in the 20th anniversary programme?"

Stay tuned!

WHAT FOUR?

Brian Baxter of Bournemouth is befuddled over the title *Four to Doomsday.* He says: "Recently I bought the Target book and it rekindled my interest on what the FOUR actually represents. I thought it referred to

the four travellers but on reading the book I have found out that the Urbankian spaceship was only four days away from Earth. What does the "four" refer to?'

You are right second time around, Brian. The 'FOUR' does refer to the time the Urbankians are away from the Earth, ready to strike with their deadly poison, causing genocide and making way for the three billion Urbankians also on board the spaceship awaiting to re-populate the planet.

REPLACEMENT SUBSTITUTES

Leatherhead, Surrey strikes again as Steven Rogers asks: "Which stories were hastily commissioned or drastically altered when the original stories fell through for whatever reason?"

A complex question but one we will endeavour to answer as best we can. *The Edge of Destruction* was written as a two-part filler when it became obvious that the sets for *Marco Polo* would not be ready in time for taping of that story to begin after the *Dalek* story. *Hidden Planet* by Malcolm Hulke which had been commissioned fell through when Verity Lambert felt that his story was not compatible with the direction in which she wanted to take the series. All subsequent stories moved up one to take its place. The first Patrick Troughton story *Power of the Daleks* was originally written for William Hartnell and David Whitaker had to extensively re-write most of the Doctor's dialogue. The resulting scripts ran enormously over-length and were edited down by ex-script editor Dennis Spooner. Geoffrey Ormes story, *The Underwater Menace* was a speedily-written replacement for an unnamed story about a spaceport invaded by intelligent alien plant creatures. *Enemy of the World* by David Whitaker was re-written by Derek Sherwin when the production team felt that it was necessary to include more action than the original script had provided. Interestingly, the only surviving episode of this story, part three, is the closest to Whitaker's original script, being the least re-written. Derek Sherwin also wrote episode one of *The Mind Robber* when *The Dominators* lost an episode in circumstances similar to *Planet of the Giants* in 1964! *The War Games,* originally written in an open ended format in case of cancellation of the series was extended to ten episodes when two other commissioned stories fell through. In order to cover the remaining loss of episodes both *Invasion* and *The Space Pirates* were extended in length.

During the Jon Pertwee era *Ambassadors of Death,* which had been written by David Whitaker, as a Troughton story, was re-constructed for the third Doctor by Malcolm Hulke. The opening story of Tom Baker's fourth season was to have been *The Vampire Mutations* later filmed, though substantially changed in storyline and content, under the title of *State of Decay.* After the cancellation of the original due to the production of BBC 2's prodigious Dracula series Terrance Dicks speedily wrote *The Horror of Fang Rock* to take its place. David Agnew, an in-house pseudonym for Graham Williams and Tony Read in the first place and Graham Williams and Douglas Adams on the latter, was responsible for *Invasion of Time* and *City of Death* both replacements for cancelled stories. *Gamble with Time,* the original story planned for the *City of Death* slot had a storyline not unlike that of *City* which was reworked into the final version. And finally, the 20th season's final story, *The King's Demons* had its closing scenes rewritten when the following story (*Resurrection of the Daleks)* was postponed until next season, and thus that story became the one with the honour of leading us into this month's special anniversary story *The Five Doctors.*

CONTRADICTION TIME

Finally from Ian Garrard from Middlesex writes: "In *Snakedance* it was revealed that the great crystal manifested all the evil inside the Manussan minds to create one entity in the form of the Mara. Yet in *Kinda,* when we were drawn into Tegan's dream, there were two other Mara as well as Dukkha."

There is only one Mara no matter what form it may take. When Aris said; "I am the Mara" it was the entity within Aris that was speaking, not Aris. The same applied when Tegan was taken over. The body remained Tegan's but the soul was the Mara. And so on to her dream. Saunders had a crew of six initially, remember Roberts, Stone and Carter had vanished without trace. Now where do you think they went? Tegan's dream perhaps?

Secondly, Ian puzzles over the following: "During part 4 of *Timeflight* the Doctor arrived at Heathrow before the Master on the same spacial co-ordinates in order to prevent the corrupt Time Lord from materialising. Two TARDIS' cannot occupy exactly the same points in space and time (Time Ram). Yet in *Logopolis* both the Master and the Doctor seemed to have no trouble in achieving this end!"

Actually, it was not quite like that as one TARDIS was inside another (as in *The Time Monster).* For Time Ram, precisely the same space must be attempted to be occupied ●

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...PEOPLE WILL STILL HAVE PROBLEMS.

SHE'S SEIZING UP!!

HRRRRRRNK!

SHE CAN'T BE! WE'RE HUNDREDS OF KILOMETRES AWAY FROM ANYWHERE! IF SHE SEIZES UP IN THE MIDDLE OF A BLIZZARD LIKE THIS, THOSE PASSENGERS BACK THERE...

UH, RON...

...I THINK WE'RE GOING TO BE OKAY.

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LET'S MAKE IT QUICK AND SLICK!

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THAT'S INCREDIBLE! I DON'T KNOW WHAT THAT STUFF WAS HE SPRAYED ON THE WHEELS, BUT THEY'RE TURNING AGAIN. WE'RE SAVED!

HEY, THANKS A LOT, MISTER. WHOEVER YOU...

...ARE?

BUT THE STRANGER HAD GONE, AND ALL THEY WERE TALKING TO WAS HIS **SLIPSTREAM**...

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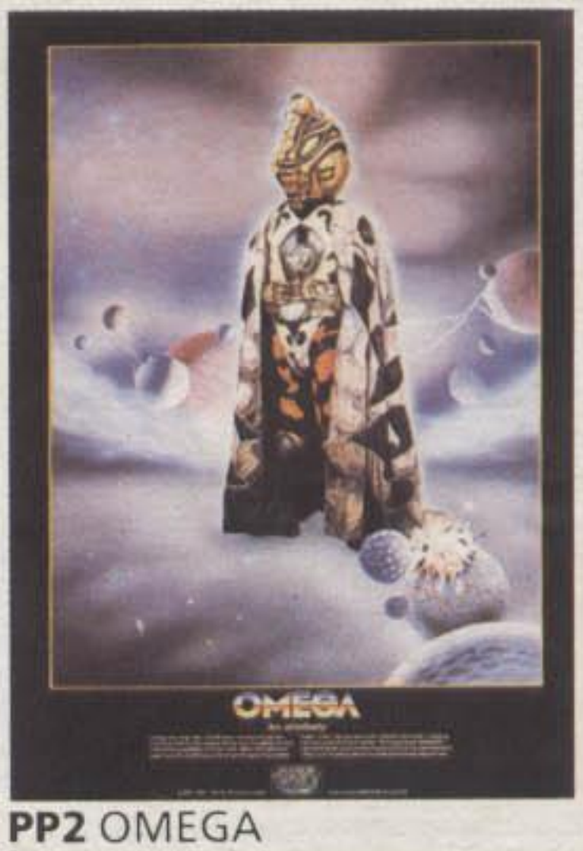

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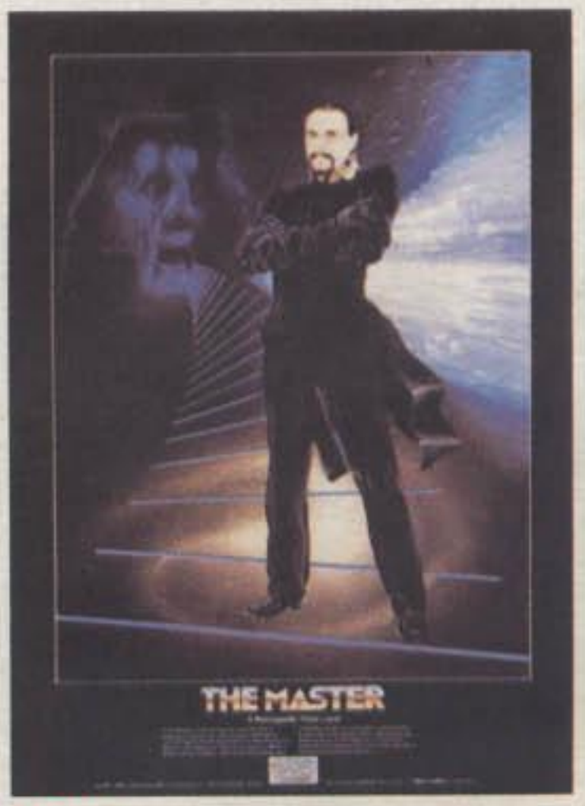

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I ENCLOSE £_____ PLEASE INCLUDE 60p POSTAGE AND PACKING